

THE MUSICAL TIMES

And Singing-Class Circular,
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JULY 1, 1868.

Price 2d.—Post-free, 3d.

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MUSIC IN THIS NUMBER. THE SWALLOW. A CHORAL SONG.

Composed by the PRINCE DE POLIGNAC.

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THE MUSICAL TIMES,

2nd Singing Class Circular.

JULY 1, 1868.

INCIDENTS IN THE LIFE OF BEETHOVEN.

By R. M. HAYLEY.

To all true lovers of music the name of Beethoven must ever be a household word. The wonderful creations of his genius possess a charm peculiarly their own, and are known and valued wherever the art of music, of which he was so great an ornament, is cultivated and understood. The life of this extraordinary musician presents details of a varied character, — combining at one and the same time, commanding genius, and strange eccentricity. Unlike Mozart, he was no infant prodigy, astonishing the world by his precocious powers. His wonderful ability for music was, however, early discovered, and required time for its development; but, by the force of his genius, he awakened in his countrymen a recognition of his merits, and the judgment of his contemporaries has been since fully confirmed in proportion as his works are more known and studied.

Ludwig van Beethoven sprang from a musical family. His grandfather had distinguished himself as a writer of musical dramas and operas, and his father, at the time of his birth, held the appointment of tenor singer in the Chapel of the Elector of Cologne. The family had originally come from Maestricht, in Holland, where the name is by no means uncommon in the present day, and was at this time residing at Bonn, where, on the 17th December, 1770, the great musical composer, on whose life we are now entering, first saw the light. Until recently there has been some uncertainty as to the exact year; and even Beethoven himself always placed the date of his birth two years later than we have done; but the matter has been now set at rest by the researches of Fétis père. The mistake has arisen from Beethoven having had an elder brother, who died in his infancy, with the same Christian name; but on consulting the baptismal registry of his native town, it appears that Beethoven was born as above stated, and his name-sake brother twenty months earlier. Besides these two sons, his father had two younger children, both boys. The elder of the two ultimately became a violinist, and the other studied surgery. Both of them followed their brother to Vienna, where he himself spent the greatest part of his life.

It has been stated by a well known authority (Choron and Fagolle's *Dictionnaire des Musiciens*) and, consequently, often repeated, that Beethoven was the natural son of Frederick William II., King of Prussia. He appears himself to have been aware of this story, for in writing to an old friend towards the close of his life, he says:—"This report was mentioned to me long since, but my principle has always been neither to write about myself, nor to take any notice of what others write about me, and therefore I willingly leave to you the vindication of the honour of my parents, especially of my mother." The story in fact has not a vestige of foundation, and all the facts respecting Beethoven's birth and parentage militate against the truth of it. It is a strange circumstance that Beethoven at first did not, although possessing so much precocious aptitude, indicate the desire to learn which would have been expected in one who afterwards distin-

guished himself so much in the study and practice of it. At least, it is recorded by Fétis père, in his life of Beethoven, on the authority of M. Baden, of Bonn, who was Beethoven's companion from infancy, that his father was obliged to use violence to urge him to the cultivation of his art, and that he rarely took his place at the piano, except under compulsion. From other sources we learn that a devotion to music very soon supplanted every other idea in his mind; and that his great delight as a child was to listen to his father's performance on his favourite instrument, for which purpose he would leave the society of his playmates. It was not till his fifth year that his father seems to have commenced with him a course of instruction, and the two stories may be reconciled by the well-known fact that the treatment of him by his father from this time, was such as to give him an actual distaste for that sublime art which had previously so entranced him. Under the influence of drink, to which he was addicted, his father abandoned himself to paroxysms of fury which knew no bounds; and, anxious as he was to bring up his son to the practice of music, nearly defeated his own ends by his intemperate conduct, and all but deprived the world of the pleasures which the wonderful compositions of his gifted son are calculated to inspire.

After Beethoven had overcome the obstacle so early presented to the pursuit of that study for which he was by nature so pre-eminently endowed, he made rapid progress in the prosecution of his studies. The best part of his musical education was received from the bandmaster of a Bavarian regiment of the name of Pfeiffer, and he remembered with gratitude in after years the advantages he had derived under his tuition, and relieved his necessities at a time when he stood in need of his assistance. His aptitude for the study of music soon began to attract attention in his native city, and Von der Eden, one of the most distinguished violinists in Bonn, took a lively interest in his progress, giving him gratuitous instruction as far as his own numerous avocations permitted; but when the boy's talents were brought under the notice of the Elector, Max Franz, the latter desired Von der Eden to give him an hour's instruction every day at his own expense. From this time Beethoven made such rapid strides in the art of music, that his performances in the Chapel of the Elector's palace, elicited great applause. He was now placed under the tuition of Neefe, a celebrated composer of the day, who had received the appointment in the Elector's Chapel, rendered vacant by the death of Von der Eden.

His new master, failed not to discover the remarkable genius of the pupil whose education he had undertaken, and in place of confining him to the study of inferior compositions, sought to introduce him, without delay, to the grand conceptions of Bach and Handel. The works of these great composers warmed the imagination of the youthful artist, and he always retained for them so fervent an admiration, that he never mentioned their names, but with the highest reverence. In his eleventh year he had learnt to perform Sebastian Bach's "Well-tempered clavier" with such admirable taste and precision, that his playing rivalled that of many distinguished professors. It was this early acquaintance with the works of so profound a musician that gave to Beethoven that ease and rapidity in execution which distinguished his performance on the piano in after years. He had commenced composition so early as

his ninth year, and after a study of thorough-bass, to which Neefe then directed him, he found that greater success attended his efforts. Amongst these earlier juvenile attempts are some variations of a march, three *Sonatas* for the piano, and a few German songs. Most of them abound with such serious infringements of the laws of harmony, that Beethoven, at a later period of his life, was so ashamed of these defects, that he disclaimed being their author. His wonderful power of improvising was at this time remarkable, and the fertility of his imagination excited the admiration of all who heard him. Gerber (*Neues Lexikon der Tonkünstler*) relates that the composer Junker on hearing him extemporize at Cologne on a theme he had given him, expressed great astonishment at the marvellous powers of invention by which his performance was distinguished.

At the age of fifteen, through the influence of the Count of Waldstein, who was not only a great connoisseur, but a practical musician, Beethoven was appointed organist in the Elector's Chapel at Bonn. This nobleman early appreciated the great abilities of the young musician, and the interest which he exerted in his favour was abundantly justified by the manner in which the duties of his new office were discharged. He exhibited the same mastery over the organ, as he had formerly done over the piano, and continued to astonish everybody by the extent of his intuitive genius and inventive power. Whilst still a pupil of Neefe, and assisting him in the musical department of the Elector's Chapel, he paid a short visit to Vienna, in order to hear Mozart, whose music he greatly admired, to whom he carried some letters of recommendation. This occurred about the year 1790. He played extempore before Mozart, who paid very little attention to the performance, imagining it to be a piece learnt by heart. At last the young musician, piqued by this indifference, begged Mozart to give him a subject. Mozart muttered to himself, "Well, stay a little, let me try your metal," and wrote down a chromatic fugue subject which, taken backwards, contained a counter subject for a double fugue. Beethoven, though knowing little of the science, was not taken in. He worked upon the subject, the hidden properties of which he immediately discovered with such force, originality, and genius, that his hearer, more and more confounded, and almost breathless with attention, at last rose, and walking on tiptoe into the adjoining apartment where some of his friends were sitting, said to them, with great emotion, "Attend to that young man; you will hear of him one day."

In order to gain a livelihood Beethoven was obliged to have recourse to teaching, and by this means he was introduced to an amiable family at Bonn, of the name of Brenning. This acquaintance exercised a beneficial influence on his character, and assisted materially towards his intellectual improvement. Madame de Brenning was the widow of a Court Councillor, and had three sons and a daughter, who was afterwards married to Dr. Wegeler, and is affectionately mentioned in Beethoven's correspondence with him, under the name of Leonora. To this daughter he dedicated his first variations for the piano. Throughout life he cherished a fond remembrance of the happy days he had spent in that family, the members of which seem to have always retained a sincere affection for him. Harshly treated by his father, he was happy in being domesticated

amongst such kind friends. Madame de Brenning's maternal kindness won his heart, and she gained an ascendancy over his wayward spirit which no other person ever possessed. In one respect only her influence failed; she never could conquer his repugnance to give lessons in music. The drudgery of teaching was intolerable to him, and, except in the case of the Brenning's, where friendship and gratitude made him punctual, he used to shuffle out of it as best he could. One day Madame de Brenning having urged him very much to go and give his usual pianoforte lesson at the Austrian Ambassador's, who lived opposite her house, Beethoven went away for that purpose; but when he arrived at the Ambassador's door, his natural dislike to teaching got the better of him, and he returned to Madame de Brenning, saying to her, "For God's sake, madam, don't insist on my giving this lesson to-day. I will give two to-morrow." This antipathy accompanied him through life; and, indeed, he never had any pupils (at least whom he acknowledged as such), but the Archduke Rudolph and his friend, Ferdinand Ries. It was during his intimacy with the Brenning family that he first imbibed a taste for literature, his father being so entirely engrossed with music that he never encouraged any other kind of study. The direction which Beethoven's mind now took was permanent, and he acquired a taste for reading, which continued with him to the end of his life.

Late in the year 1791 Beethoven was appointed one of the Elector's private musicians, and was thus brought into contact with the most celebrated performers of the day, whereby his own fame was greatly extended. In the month of July, 1792, Haydn passed through Bonn on returning from his first visit to England, and the Elector's choir invited him to a breakfast at a place of resort near the town. On this occasion Beethoven showed him a Cantata of his own composition, and desired his opinion of it. The illustrious veteran praised it highly, and gave him every encouragement to pursue a career he had so well begun. This piece, however, was never published, nor ever performed, being found too difficult, especially for the wind instruments. He thus showed, at the very outset, that disregard of mechanical facilities which has always been an impediment to the satisfactory performance of his music. In the judgment of one of his contemporaries, the performances of Beethoven on the pianoforte, and for which he afterwards became so famous, were, at this time, not without a certain harshness and want of finish. He had little acquaintance with any distinguished player; but an opportunity now presented itself of appreciating those finer touches which distinguish the consummate artist. Having accompanied the Elector's Choir to Aschaffenburg, he was introduced by some friends to the choirmaster, Sterkel. This celebrated musician was the first to make Beethoven aware of the deficiency in his performances as respected taste and delicacy. He was himself by no means a powerful player, but the grace and precision of his style were remarkable. When he sat down to the pianoforte Beethoven stood behind him motionless, with his eyes riveted on the keys, admiring the delicacy of touch which characterized the player. Conversation having arisen on an air with variations which Beethoven had recently published, Sterkel, in allusion to its extreme difficulty, expressed a doubt as to whether even the author himself could satiate

factorily execute it. Notwithstanding Beethoven's repugnance to play in public, feeling piqued at the remark, he sat down at the instrument without the piece before him, which had been unfortunately mislaid. He then began to play such variations as he could recollect, adding others extempore in such a manner that Sterkel and everybody present were astonished; and what was the more remarkable in this improvisation was that Beethoven, suddenly adopting Sterkel's style of execution, played with a neatness and a delicacy which he had never before exhibited. The disinclination of Beethoven to perform before others, to which we have above alluded, was a peculiarity which he carried with him through life. "He used to come to me," says one of his friends, "gloomy and out of temper, complaining that he had been forced to play, even though the blood tingled in his fingers. I endeavoured to calm and amuse him, and then the conversation dropped. By and by, whilst talking to me, he would sit down upon the stool that stood in front of the piano, and whilst apparently looking the other way would carelessly run over the keys, and evoke the most agreeable melodies. I dared not make any remark, and he would ultimately take his leave in a very different mood from that in which he first entered my room." This reluctance to play before others was not always so easily overlooked, and oftentimes occasioned a degree of coldness between Beethoven and his friends.

Notwithstanding the favourable commencement of Beethoven's acquaintance with Haydn, their subsequent intercourse turned out anything but agreeable. In the year 1792 he was sent by his constant friend and patron the Elector of Cologne to study at Vienna, under the greatest musician of the age. Under this master Beethoven was introduced to the study of the works of the best composers; and Haydn entertained a great affection for his promising pupil, whose progress he marked with the greatest interest. It was the wish of Haydn that Beethoven should acknowledge himself as his pupil in the title page of his earliest publications. To this Beethoven demurred, saying that he had never taught him anything. When he had finished his first work—a set of trios for the pianoforte, violin, and violoncello, and published at Vienna in 1795—he played them at Prince Liechowsky's, before a party of the principal musicians of Vienna. Haydn was present amongst the rest, and joined in the applause bestowed by the company on these charming productions. He however took the author aside, and advised him most unaccountably not to publish the third of the set, the well known trio in C minor. Beethoven, who knew well that this was the best of the three, paid no regard to the advice; and when he found his own opinion confirmed by the judgment of the public, he conceived the notion, which never afterwards left him, that Haydn had been actuated by a spirit of jealous rivalry. This he never forgave, nor did he ever lose the opportunity of making Haydn and his music the subject of ill-natured remarks and criticisms. When Haydn took his departure again for London, he committed his pupil to the care and instruction of Albrechtsberger, a celebrated professor of counterpoint, but Beethoven submitted to Albrechtsberger's authority with scarcely more patience than to that of Haydn. His new master was a profound theorist, and taught the science in all its scholastic rigour—a method of tuition quite unsuitable to the modern state of the art. The impetuous pupil was obliged

to bend under the yoke of antiquated rules which he felt to be mere pedantry, and was constantly led by his ardent imagination to disregard. He was continually therefore committing errors, which his teacher assiduously endeavoured to correct. Hence arose many disputes between master and pupil, although to Beethoven's credit, it must be said, that he never lost sight of the respect and esteem due to his venerable instructor. The exercises which he wrote under the eye of his master were preserved, accompanied by observations of his own on the absurdity of some of the theories by which it was sought to restrain his lively imagination. These exercises, and the sarcastic remarks in which Beethoven indulged upon them, were published at Vienna after his death, under the title of "Beethoven's Studies in Thorough Bass;" and, though a worthless publication, is still curious, as showing the supreme contempt Beethoven had for the tasks imposed upon him. The rules, taken down of course from Albrechtsberger's mouth, are sometimes so obscurely, inaccurately, and even unintelligibly expressed, that the pupil evidently did not comprehend their scope; and in the examples, instances of bad harmony, false answers to subjects of fugue and other errors are to be detected in almost every page. "Beethoven," says Fétis, "was not, as has been supposed, unacquainted with the science of music, but the science was too circumscribed for his views." It appeared to thwart his most congenial views, and he never was able to become familiar with it. In some of his remarks he is very amusing. There is a chapter on *Canon*, for instance, containing examples of this kind of composition in all its absurd and puzzling varieties. In his enumeration of them he mentions, "the numerical and enigmatic canons which, like every thing that partakes of the nature of a riddle, are easier to invent than to solve, and seldom yield any compensation for the time and trouble bestowed upon them. In former times, he adds, people took a pride in racking their brains with such contrivances; but the world is now grown wiser." It was thus that Beethoven ridiculed in conversation the strict precepts of the schools. When any infringement of them in his compositions was pointed out to him by his friends, he would term them a set of pedants, and rejoin, laughing, "Oh, yes, you are quite astonished and confounded, because you cannot find this in one of your treatises on harmony!" During his residence at Vienna, Beethoven did not cease to indulge in pleasing recollections of the happy days he had spent with the Brenning family, in his native city. Much of the correspondence which he had with them is preserved, especially his letters to Leonora, the friend of his youth, to whom he was able to express his feelings without reserve. On sending to her some variations on the *aria* in Mozart's *Figaro*, *Se vuol ballare*, which he had dedicated to her, he thus writes:—"I only wish that the work were of more importance, and more worthy of you. I have been tormented here to publish it, and I have availed myself of the opportunity to give you a proof of my regard and friendship, and of my constant remembrance of your family. Accept this trifle from one who highly esteems you. If it afford you any pleasure, I shall be amply satisfied. Let it be a *souvenir* of the time when I passed so many, and such happy hours in your house. It will perhaps serve to keep me in remembrance till I see you again, which I fear will not be soon." After asking her to work him a waistcoat, in token of their friendship, that he might receive a gift from

"one of the best and most estimable girls in Bonn," he returns to the subject of the variations. "They will be," he says, "somewhat difficult to play, especially the quavers in the coda. Let not that frighten you. I have so managed it, that you need not play anything more than the quavers; the other notes may be left out, since they are in the violin part. I should never have done anything of the kind, had I not observed that there were some persons in Vienna who, after hearing me extemporize a fantasia in the evening, would, on the morrow, note down some of my peculiarities, and pass them off as their own. So, as I foresaw that these plagiarisms would soon appear in print, I resolved to be beforehand with them. I had also another motive, namely, to puzzle the pianoforte professors here, many of whom are my deadly enemies, and I was not unwilling to take this revenge, because I foresaw that these variations when, from time to time, placed before them, would cause these gentlemen to make but a sorry appearance." In a subsequent letter he describes the feelings with which he had received a gift from this lady. "Acceptable as was the present, it awakened feelings of melancholy. It recalled former days, and made me ashamed of myself when I thought of your generous behaviour. In truth I did not believe that you still deemed me worthy of a place in your memory. Oh! could you have been a witness of what I felt yesterday, you would certainly not think it exaggeration, when I declare to you that the thought of you made me sad even to tears. I entreat you to believe that, however little I may appear to you to deserve belief, I have suffered, and still suffer, through the loss of your friendship. You and your dear mother I can never forget. You were so kind to me that such a loss is not to be soon compensated. I know what I lost. I know what you were, but . . . Ah! were I to fill up the blank, I should be obliged to revert to scenes which to you it would be unpleasant to contemplate, and to me painful to recall." After these touching allusions to agreeable associations of which he was no longer a partaker, he refers to a composition of his own by which the letter was accompanied, and towards the conclusion makes mention of an intimacy he had contracted with a kindred spirit whose kindly offices and friendly intercourse he retained during the remainder of his days.

(To be continued.)

THE HANDEL FESTIVAL.

By HENRY C. LUNN.

WHATEVER may be said of the adaptability of the Crystal Palace for the purposes of music, there can be no question that it has earned for itself a name for the presentation of the greatest works of Handel, which will cling to it for many years to come. The triennial gathering at this Summer Palace for the glorification of England's great oratorio composer, has become one of the institutions of the country; and even if critics should persistently assert that a large portion of the audience is attracted rather by the sight than the sound, the promoters of this gigantic undertaking may reasonably pride themselves upon being able to organize a Festival, in which the devotees of fashion shall be willingly taxed for the support of the devotees of art. And indeed there is much to be said for those who merely form part of this vast assemblage for the sake of seeing and being seen; for not only is the effect most beautiful when the sun lights up the variegated colours of the dresses in the audience part, but the orchestra, with its

four thousand vocalists and instrumentalists, is a sight to dwell upon with wonder and admiration, and to treasure up as a noble example of the perfection to which power can be subdued and controlled.

When we assert that the combined effect of band and chorus was far superior, in the Festival just concluded, to that in any one yet given in the Crystal Palace, every credit should be awarded to the energetic manager, Mr. Bowley, for it is to him that we are indebted for the idea of screening in the transept; a plan which, however disappointing to the many persons who relied upon catching the sound as it wandered through the building, was most gratefully accepted by those who had secured seats within a reasonable distance of the orchestra. And our remarks should have additional weight when it is considered that the place appropriated to the "press" was in a gallery, the centre of which was occupied by the back of the Royal box, and the sides of which were "reserved," and carefully guarded by policemen; so that those who came to write upon the performance, were compelled to secure one of the few available front seats two hours and a half before the performance began, or to stand at the back, in mute wonder at the immense number of ladies engaged in writing the musical notices for the public press.

The rehearsal on Friday, the 12th ult., was attended by an enormous audience; and although Mr. Costa, by occasionally repeating a portion of the music, did not ignore the fact of its being a rehearsal, it had all the effect of a performance, so perfectly were all the pieces given. The Festival commenced on the following Monday with the *Messiah*, preceded, according to custom, by the National Anthem. Where all must be praise, and the work to be criticised is one so dear to all who listen to, or read upon, the marvellous manner in which our Christian faith has been embodied in music. Little new can be added to the many records of the performances of the *Messiah* in our former pages. The principal vocalists were Madlle. Titiens, Madame Sainton-Dolby, Madame Rudersdorff, Mr. Sims Reeves, and Mr. Santley. To commence with the choruses, the great feature at this Festival, it would be impossible to conceive anything finer than the quality of tone in the first grand choral demonstration, "And the glory of the Lord," the phrases in which were answered by the separate divisions of the choir, with an union of decision and power rarely attained by so large a body of vocalists. The two great choruses, "For unto us," and the "Hallelujah," produced more than the usual amount of effect, the latter especially being remarkable for a due observance of *crescendo* and *diminuendo*, too often, even in good choirs, mistaken for *forte* and *piano*. The same may be said of "All we, like sheep," and the final chorus, "Worthy is the Lamb," both of which were as much under the control of Mr. Costa's baton, as if four hundred, instead of four thousand, performers had been engaged in its interpretation. We do not agree with the traditions which justify either the many omissions in this Oratorio, or the tampering with the solos, notable examples of which are the transferring of the bass air, "But who may abide the day of his coming" to a contralto, and the division of "He shall feed his flock" (intended by Handel to be sung by a soprano) into a meaningless one-verse display of tenderness of expression, for soprano and contralto. To those, however, who place the vocalists before the composer, Madame Sainton-Dolby as the contralto, and Madlle. Titiens as the soprano, must have been everything that could be desired. Madame Dolby's delivery of "He was despised," was also a thoroughly artistic rendering of this deeply pathetic air. Madlle. Titiens proved herself fully equal to the subdued religious sentiment of "I know that my Redeemer liveth," and the more florid, "Rejoice greatly," both of which were given in her very best style. Madame Rudersdorff sang the air, "How beautiful are the feet," with much feeling; and (with Mr. W. H. Cummings), was of the utmost service in the quartet, with chorus, "Since by man came death." Mr. Sims Reeves sang, as only he can sing, the quiet and

consoling "Comfort ye my people," and the following air, "Every valley." In "Thy rebuke," "But thou didst not leave," and "Thou shalt break them," the contrast of styles is so remarkable, as to tax severely the powers of the most accomplished vocalist; and that Mr. Reeves is equally great in all these, is an undeniable proof that his intellectual conception of the music is as attractive to the listener, as his exceptional vocal power. Mr. Santley sang with most impressive emphasis the wonderfully descriptive air, "The people that walked in darkness;" and his fine voice and style were admirably displayed in "Why do the nations," and "The trumpet shall sound," in the latter of which the extraordinary trumpet *obbligato* of Mr. T. Harper, was a conspicuous feature. The orchestra played throughout the Oratorio to absolute perfection, especially surrounding the exquisite little "Pastoral Symphony," with an interest which we have seldom seen awakened at any former performance of the *Messiah*.

On the second day (Wednesday) the attractive "selection" drew a larger audience than did the *Messiah*, a fact which may perhaps partly be accounted for by the names of so many well-known solo singers appearing in the programme. The vocal selection from *Saul* comprised the fine chorus, "How excellent Thy name," the semi-chorus, "Along the monster atheist stode" (preceded by the short soprano solo, "An infant raised," sung by Madame Lemmens-Sherrington), the brief choral movement, "The youth inspired," leading to the bold and finely written chorus (opening in strict canon) "Our fainting courage," the repetition of the chorus "How excellent Thy name," the grand "Hallelujah," and the well known chorus, "Envy, eldest born of Hell," which may be cited as one of the noblest instances of what may be effected by a great master upon a simple descending diatonic scale, constantly repeated, technically called a "ground bass." All these pieces were highly interesting; and the "Dead March," played with a solemnity which we have never heard equalled, formed a fitting climax to the extracts from this fine, but too little known, Oratorio. Madlle. Nilsson was received with the utmost enthusiasm in the air, "From mighty Kings," which she surrounded with all Handel's embellishments, and some few of her own; and then Mr. Santley gave "O voi dell' Erebo," a song from an early Oratorio of Handel's, called *La Resurrezione*, which is so fine and dramatic a composition, as to lead us to hope that we may shortly hear it again. Madlle. Nilsson's delivery of the air from *Judas*, "Wise men flattering," was somewhat better than the composition deserved; but ample compensation was made for the introduction of this song by Mr. Reeves' noble interpretation of "Deeper and deeper still," and the following air, "Waft her, angels," in which he once more asserted his right to be considered as the finest Handelian singer living. The first part terminated with the chorus from *Theodora*, "He saw the lovely youth," a grand composition which, like many other of this great master's works, is too rarely heard. The overture to the *Occasional Oratorio*, which commenced the second part, gave the orchestra an opportunity of proving their real power, apart from the vocalists, and the result was, as might be expected, an absolute triumph; the "Adagio," with its oboe solo (beautifully played by M. Barret), and the fine march at the conclusion displaying the exquisite balance of tone to perfection. The chorus from *Solomon*, "May no rash intruder" (usually called the "Nightingale Chorus"), was excellently given; and the specimen from Handel's Opera, *Rinaldo*, "Lascia ch' io pianga," (beautifully sung by Madlle. Titiens) proved that the names of these operas will be constantly kept before the public by means of these detached trifles, although the bulk of the music may sink into utter oblivion. Of Mr. Santley's delivery of the song of Polypheme, "O ruddier than the cherry" (*Acis and Galatea*), it is only necessary to say that he sang it in his usual style, and was enthusiastically encored. We should be glad to hear so great

an artist dispense with the high G at the conclusion, and sing the song as Handel wrote it. It may be argued that this partly produces the encore; but as we neither desire the high G nor the encore, we adhere to our opinion, and wait patiently for better days. Mr. W. H. Cummings deserves the thanks of every Handel lover, both for reviving the air, "Where'er you walk" (which, with the following chorus, "Now love, that everlasting boy" is from the almost forgotten *Serenata Semele*), and singing it so perfectly as he did on this occasion. The Duet, "O lovely peace," well rendered by Madlle. Nilsson and Madame Sainton-Dolby, and the twaddling song (with the "twiddling" flute *obbligato*) "Sweet bird," from *L'Allegro*, effectively warbled by voice and instrument (the former by Madame Lemmens-Sherrington, and the latter by Mr. Radcliffe), were succeeded by the chorus from *Alexander's Feast*, "The many rend the skies," one of the most perfect examples of Handel's massive choral writing to be found in any of his secular works. The third part opened with the grand double chorus "Immortal Lord," from *Deborah*. This was followed by "Pious orgies," sung by Madlle. Titiens as purely as Handel wrote it; and then came "Sound an alarm," given by Mr. Sims-Reeves with all the declamatory power he has so often displayed in this fine martial appeal, succeeded by the chorus "We hear," which, it is scarcely necessary to say, was sung with thrilling effect. Madame Dolby then gave "What, though I trace" in a subdued style, thoroughly in accordance with the composer's meaning; after which, "Let the bright Seraphim," was sung by Madlle. Carola, the trumpet *obbligato* of Mr. Harper being played so exquisitely in tune, as to form an unfortunate comment upon many of the vocal passages. The choral selection from *Solomon*, which followed, comprised the double chorus "From the censor," succeeded by "Music, spread thy voice around," the highly dramatic "Shake the dome" (the effect of which was scarcely equalled by any choral work throughout the entire performance), "Draw the tear from hopeless love" (a chorus full of true pathos), and "Thus rolling surges rise," a most wonderful specimen of real "word-painting," which would beat Herr Wagner on his own ground. The somewhat thankless contralto solos which connect these choral pieces, were well given by Madame Sainton-Dolby. Miss Kellogg then sang the air from *Josiah*, "O had I Jubal's lyre" with unaffected expression, and was received with much applause, considering that the programme had already extended to a most inordinate length. The trio and chorus, "See, the conquering hero comes" (solo vocalists, Madlle. Titiens, Madlle. Carola, and Madame Sainton-Dolby), formed a magnificent climax to the "selection" day; the wonderful tone of voices and instruments, in combination, producing such an extraordinary effect as to keep most of the audience in their seats until the final note.

On the third day (Friday) the great choral Oratorio, *Israel in Egypt*, was given so magnificently, as to eclipse any former performance of the work, even at a Handel Festival. The overture to the *Occasional Oratorio*, was finely played as a prelude; and the march was repeated, in deference to an encore, too unanimous to be resisted. After the introductory recitative, "Now there arose a new king," well delivered by Mr. Cummings, the plaintive chorus of the Israelites, "And the children sighed," was given with a pathos seldom heard in a large choir, and especially in a double chorus of such proportion. "They loathed to drink," a fugal chorus, based on a subject which the peculiar descent of sevenths, renders by no means attractive (another intentional piece of "word-painting") was also given with extraordinary accuracy. "He spake the word," and the "Hailstone Chorus" were perfect triumphs for the choir; so powerfully descriptive indeed were these grand musical illustrations of the plagues sent upon Egypt, that the effect upon the audience was almost indescribable, and the "Hailstone Chorus" was re-demanded as with one voice. No less remarkable as

intellectual renderings of this extraordinary chain of choral pieces were, "He sent a thick darkness," "He smote all the first-born," and, "But as for his people," in which the gradations of tone were observed to perfection. "He rebuked the Red Sea," "He led them through the deep," and the terribly real "But the waters overwhelmed their enemies," were the next pieces in the first part which deserve special commendation. We must not omit to mention that the air "Their land brought forth frogs" (with its skipping frog-like violin part) was carefully sung by Madame Sainton-Dolby. In the second part, after the opening chorus, "Moses and the children of Israel," the duet, "The Lord is my strength," was better sung by Madlle. Titiens and Madame Rudersdorf, than its merits entitle it to. Then, after the fine chorus, "And I will exalt Him," came the show duet (in our opinion not only unworthy of the work, but of the composer) "The Lord is a man of war," sung by Mr. Santley and Signor Foli, and encored, according to custom. From the choruses which followed, "Thou senest forth" for double choir, may be selected for particular mention, every phrase being sung with remarkable energy and decision. Mr. Sims Reeves' singing of "The enemy said," is too well known to need additional eulogy; and we need only record that he gave it on this occasion with extraordinary effect, and was, as might be expected, immediately called upon to repeat it. Madlle. Titiens' delivery of the following air, "Thou didst blow," and Madame Sainton-Dolby and Mr. Cummings' singing of the duet, "Thou in thy mercy," were thoroughly satisfactory, although both compositions are scarcely worthy of a place in so great a work. The same may be said of the air, "Thou shalt bring them in," which was well given by Madame Sainton-Dolby. Madlle. Titiens declaimed magnificently the few bars of solo which usher in the final chorus "Sing ye to the Lord," the clear and ringing quality of her voice making these notes of triumph tell with thrilling effect. As the Festival commenced, so it ended, with the National Anthem: and at the end Mr. Costa received an ovation not one bit more hearty than he deserved, when we consider how much the effect of the performances, during the three days we have described, was owing to his untiring zeal and talent.

And now that we have borne willing testimony to the brilliant success of this Festival, we would suggest that it should be duly considered whether, on a future occasion, it might not be desirable to admit the fact that other oratorio composers have arisen since the time of Handel, who are entitled at least to a share in the honours of so extensive a musical demonstration. If Birmingham, Norwich, and the Three Choir Festivals, whilst fully acknowledging the genius of Handel, can also devote a large portion of their programmes to the works of the more modern composers, why should London so pertinaciously refuse them a hearing? A Handel Festival, emanating as it did from the Sacred Harmonic Society, under the excellent direction of Mr. Costa, at once appealed to all classes with irresistible force; and the result, as might be anticipated, was a decisive success; but it becomes a great question whether a "triennial" Handel Festival is not of too exclusive a character to take a permanent hold of the music-loving public of England. The experiment of a great Metropolitan Festival has so fully answered the expectations of its promoters, that it may reasonably be received as a definite sign that once in three years, at least, such an appeal will be liberally responded to; but because it began as a Handel Festival, there is no reason that it should end there. Mendelssohn, Spohr, and others who might be mentioned, are waiting for a hearing; and indeed we see no reason why a great musical demonstration like this should be confined almost entirely to sacred music: the many noble compositions which could be efficiently presented on such an occasion, would offer a powerful attraction, and induce a constant interest in this periodical Festival, which can scarcely be hoped for were it exclusively confined to the works of one composer, even when that composer is as great as Handel.

These remarks are put forth in sincerest good faith, and with the earnest desire of establishing this Triennial Festival in the Metropolis, as firmly as those which have already existed so long in other parts of England. It is scarcely necessary, therefore, to say that, in the event of our suggestions not being acted upon, we should still wish all success to the undertaking. With every desire for reform, we would infinitely prefer the Handel Festival as it stands to no Festival at all; and convinced as we are of the incalculable good the Sacred Harmonic Society has already effected for music in this country, it is with confidence that we make any proposition to help forward the good work which this Institution has for many years so ably and successfully promoted.

HER MAJESTY'S OPERA.

CHERUBINI'S *Medea* has been the principal opera produced during the past month. Madlle. Titiens, as before, sustaining the arduous character of *Medea* with a truthfulness which must attract all real artists to the house, although we fear the work never can become popular with the bulk of the subscribers. Signor Mongini, in the tenor part of *Jason*, has shown that he is fully capable of grappling with really classical music; and his success has been complete. Meyerbeer's *Huguenots*, with a powerful cast, has been highly attractive.

ROYAL ITALIAN OPERA.

On the 16th ult., Meyerbeer's opera, *L'Africaine*, was produced for the first time this season; but we doubt whether even the admirable singing of Madlle. Lucca and Signor Graziani will keep this dreary work upon the stage. Donizetti's *La Figlia del Reggimento* has been revived for Madlle. Adeline Patti; and this sparkling opera, with so exquisite a heroine, is likely to prove one of the most genuine successes of the season. Meyerbeer's *Huguenots* has also been given; but neither principal tenor nor principal soprano are really equal to the music.

MR. JOSEPH BARNBY'S CHOIR.

THE concluding Concert of the series for the present season, which took place on the 3rd ult., contained a very excellent selection of madrigals and part-songs, all of which were sung with such extreme delicacy and precision as to elicit more than the usual average of encores. These were awarded to the very excellent part-song by Miss Agnes Zimmermann, "To Daffodils," to Mr. G. A. Macfarren's part-songs "The Sands o' Dee," and the "Three Fishers," and to Mr. Joseph Barnby's characteristic part-song, "The Skylark." J. S. Bach's Motett, "I wrestle and pray," had evidently been most carefully rehearsed; and although the enormous difficulty of the composition caused an occasional unsteadiness in parts, the general effect was extremely fine, the basses and sopranos, especially, attacking the points with astonishing power and decision. The principal madrigals were Beale's "Come, let us join the roundelay," Morley's "Shoot, false Love, I care not," Edwards' "In going to my lonesome bed," (one of the finest specimens of the compositions of the middle of the 16th century), and Wilbye's model madrigal "Sweet honey-sucking bees," the tone of the choir in the quaint harmonies of these little gems having an effect of fulness, even in the piano parts, too seldom heard with a large body of voices. Two part-songs, performed for the first time, were also included in the programme—one by Henry Smart, "Tis break of day," and one by Walter Macfarren, "Summer," both of which were received with deserved applause. Madlle. Pauline Lucca and Mr. Sims Reeves were the solo vocalists; and in each of their songs they created the utmost enthusiasm. Madlle. Lucca gave Meyerbeer's "La fille du Pêcheur;" and on being encored, substituted "Voi che sapete," which scarcely reached our ideal of the true interpretation of this beautiful air.

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She also gave the well-known Romance from *Fra Diavolo* (encored), and joined Mr. Reeves in a duet from *Ernani*, which was so beautifully sung as to be re-demanded, in spite of the unusual number of encores already insisted upon. Mr. Sims Reeves gave Weber's song "I'd weep with thee," and "The Message," in excellent style; and in obedience to an enthusiastic recall, sang "My pretty Jane," which it is needless to say excited the most unbounded applause. The pianist was Miss Agnes Zimmermann, who performed Beethoven's "Fifteen variations, with Fugue," and two posthumous studies by Mendelssohn—No. 1, in B \flat minor, and No. 2, in F major—with her usual artistic finish and expression. Mr. Benedict was the accompanist.

MR. HENRY LESLIE'S CHOIR.

A very attractive programme was provided for the last of the series of these Concerts which took place on the 27th May, at St. James's Hall. The selection of works for the choir included Pissuti's "The sea hath its pearls" (which was enthusiastically encored), Benet's "All creatures now are merry-minded," Stevens' "Cloud-capt towers" (encored), Bishop's "Chough and Crow" (also re-demanded), and Pearsall's "Take heed, ye shepherd swains." Goss's beautiful glee, "There is beauty on the mountain," was well sung by the Quartet Glee Union (the members of which we presume also belong to Mr. Leslie's choir), and Mendelssohn's Psalm, "Judge me, O God," was given so excellently as to cause an immediate call for its repetition. Mr. Sims Reeves sang in his very best style Beethoven's "Adelaide" (accompanied by Mr. Charles Hallé), "Come into the Garden, Maud," and "Tom Bowling," the last named song, especially being declaimed with such real pathos as to awake whatever dormant nautical feeling might have existed amongst the audience. Miss Edith Wynne was highly successful in her rendering of "Softly sighs," from *Der Freischütz*; Madame Patey-Whytock sang a new and well written song by Mr. Henry Leslie, "My darling, hush!" with the utmost feeling; and Signor Gustave Garcia gave much pleasure by his singing of the old ballad "Black-eyed Susan." The pianist was Mr. Charles Hallé, who played Beethoven's "Sonata pathétique" with his usual success.

CONCERTS ANCIENT AND MODERN.

The second of these Concerts for the present season was given at St. James's Hall, on the 24th ult., the chief attraction of which was a selection from the "Christmas Oratorio," by Bach, a resuscitation which would have been of the highest interest had the execution of the music been at all satisfactory. Notwithstanding, however, that a good orchestra and a numerous chorus had been provided, the effect was that of a rehearsal, the band and choir evidently not understanding each other, and the conductor, Herr Schachner, not understanding either. We willingly pass to a more pleasant duty, and record the success of the "Evening Hymn," a duet from Schachner's Oratorio, *Israel's Return from Babylon*. This really well written and melodious composition, a strict canon throughout, was so beautifully sung by Miss Banks and Mr. W. H. Cummings as to be enthusiastically encored. A Concertstück by Mendelssohn, for clarinet and corno di bassetto, was a most welcome item in the programme. It could scarcely have had more able exponents of its beauties than Mr. Lazarus and Mr. Maycock, who executed every passage to perfection; and so much did the last movement delight the audience, that it was unanimously re-demanded. The work is, we understand, still in M.S.; and was played on this occasion for the first time. We trust, however, that those who have the charge of Mendelssohn's manuscripts will no longer allow it to rest in unmerited neglect. The selections from Handel's Fire and Water Music fared no better than the Christmas Oratorio; the orchestra, in fact, ob-

viously coming to grief more than once. The principal vocalists in Bach's Oratorio were Miss Palmer, Mr. W. H. Cummings, and Mr. Patey. Amongst the miscellaneous vocal solos given, the most effective were Hummel's "Alma Virgo," (with chorus), well sung by Miss Banks, and Purcell's "Come, if you dare," given with so much energy by Mr. W. H. Cummings as to receive an undeniable encore; a compliment, however, which he only responded to by bowing his acknowledgments, a system which we need scarcely say we should like to see more generally followed.

THE CHARITY CHILDREN AT ST. PAUL'S.

The Annual Meeting of the Charity Children took place on the 4th ult., in St. Paul's Cathedral, when between four and five thousand young choristers were assembled to prove once more, even to ears attuned to harmony, how wonderfully striking is the effect of fresh and earnest voices raised in simple unison to the praise and glory of the Creator. The Hundredth Psalm can never grow old with so many youthful throats to keep alive its unpretending appeal to our sympathies; and to Mr. Goss should all honour be given for proving that new works can be fitted to the occasion which shall, at the same time, add to the store of solid and conscientiously written music for the Church. On the present occasion, his *Te Deum* and *Jubilate* (which have now completely taken their place at these festivals) were given with wonderful effect. The Anthem before the prayer for the Queen—Handel's "Zadok the priest"—Mendelssohn's *chorale*, Sleepers, wake," (which is now invariably sung before the sermon) and the "Hallelujah" chorus, from the *Messiah*, were also wonderfully impressive, rising in many parts indeed to positive sublimity, much of the effect in the Coronation Anthem being materially heightened by the organ accompaniment, which was played as a duet by Messrs. Goss and George Cooper. The prayers were intoned by the Rev. J. Sparrow Simpson, and the lessons read by the Rev. J. Lupton. As usual, the responses used were by Tallis; and the psalms of the day were chanted by the united choirs to a slow chant in C, by Dr. Crotch, the children joining in the *Gloria Patri* at the conclusion of each. The steady conducting of Mr. Shoubridge, (a worthy successor to the late Mr. Buckland), was of the utmost service throughout the morning.

The third and last of Mr. Walter Macfarren's Pianoforte Recitals for the present season, took place at the Hanover Square Rooms, on the morning of the 6th ult. Mozart's Sonata in G, for pianoforte and violin, and Beethoven's "Kreutzer" Sonata, for the same instruments, were most artistically performed by the Concert-giver and Mr. Henry Holmes, a violinist who seems to be rapidly making his way as a thoroughly satisfactory exponent of the highest classical works. Mendelssohn's 8th book of *Lieder ohne Worte* created the usual effect with the audience, two—the *Presto*, in C, and the *Allegro vivace*, in A,—being encored: the first, however, only was repeated. All these little gems were performed by Mr. Macfarren with a true appreciation of their refined beauty. Schumann's *Andante and variations*, in B flat, (Op. 46), for two pianofortes, afforded Mr. Macfarren's clever pupil, Miss Emma Buer, an opportunity of joining her master in a duet which successfully displayed her well cultivated powers; and the programme was pleasingly varied, as usual, by some of Mr. Macfarren's elegantly written pieces, two of which, "La Fete d'Été," and a Romance, called "Bianca," had not been heard before. The first of these is a light, tripping *Bohemienne*, full of character, and not too difficult for those who have trained their fingers to dance upon the keys; and the second, a graceful "song without words," the melody of which moves almost throughout with the bass, the quaver accompaniment being played with the right hand. Miss Robertine Henderson was deservedly encored in the concert-giver's song, "Cuming

o'er the sea," and two songs, with violin *obbligato*—"Regret for Childhood," by Henry Holmes, and "Pack clouds away," by G. A. Macfarren—the violin part in both being excellently played by Mr. Henry Holmes. The room was well filled, and the applause throughout most enthusiastic.

MRS. JOHN MACFARREN'S very agreeable "Mornings at the Pianoforte" have been resumed during the past month at St. James's Hall, with the usual success. Mrs. Macfarren's selection of pianoforte music included Beethoven's "Sonata Pastorale," the "Menuetto Capriccioso" from Weber's Sonata in A flat, the 8th book of Mendelssohn's *Lieder ohne Worte*, &c., all of which were most excellently performed, and received with the warmest applause by the audience. The singers have been Miss Banks, Miss Robertine Henderson, Madame Patey, Mr. W. H. Cummings, and Mr. Patey.

THE accounts furnished us of the first Triennial Festival given by the Handel and Haydn Society at Boston, in the United States, in May last, are full of praise, both of the music and the performance. The Americans appear frantic in their estimation of Wagner; for in *Watson's Art Journal* we are told that the *Tannhäuser* Overture "contains some of the grandest orchestral effects ever imagined; and that it is a creation of such splendid proportions that it would confer a living name upon its composer, were it the only work that he had written." The accuracy of the news from London may be questioned, if we may judge by the paragraph in the same journal, stating that Mendelssohn's *Reformation Symphony* was produced at the Crystal Palace Concerts, "under the direction of that talented conductor, Dr. Ganz." Let us hope that, should our Handel Festival be commented upon in America, the names of those engaged in it may be more correctly quoted.

MR. FREDERICK WESTLAKE gave an Evening Concert at the Beethoven Rooms on the 26th May, when a programme, selected with the utmost taste and judgment was provided. Mr. Westlake's pianoforte playing was highly successful, both as regards executive power and true artistic feeling; and his performance was received with much applause. Amongst his most effective pieces were Dr. Bennett's Trio (Op. 26) for pianoforte, violin, and violoncello (in which he was ably supported by Messrs. Henry Holmes and Aylward), Niels Gade's pianoforte and violin Sonata (Op. 21, No. 2), (violin, Mr. Henry Holmes, Schumann's "Andante Espressivo," with variations, for two pianofortes (with Mr. Walter Macfarren), and his own MS. "Duo Concertante," for violin and violoncello, which was excellently performed by the composer and Mr. Aylward. Mr. Westlake also gave two solos (Henselt's "Repose d'Amour," and Schubert's Impromptu, Op. 90) with good effect. Miss Robertine Henderson was the vocalist; and in two MS. songs by the Concert-giver was much applauded. Mr. Walter Macfarren conducted.

MADAME EUGENE OSWALD gave a Matinée at St. George's Hall on the 26th May, when a selection of strictly classical music was performed, well chosen to display the Concert-giver's qualifications as a pianist of the legitimate school. We must especially mention Weber's Solo Sonata in D minor (Op. 49), and Beethoven's "Kreutzer" Sonata (in which she was joined by Herr Straus), both which exacting works were rendered by her in a manner which thoroughly proved her right to the position she aspires to. Several other compositions of the highest class were included in the programme. The vocalists were Madame Sauerbrey, Madame Raby Barrett, and Herr Wallenreiter. We must not omit to mention, that, in addition to Herr Straus, the services of Mr. Pague were secured for the violoncello. Herr Wilhelm Ganz was the conductor.

WE understand that the College of Organists has awarded the prize this year for the best organ composition to Mr. Hiles, Mus. Doc., of Manchester. This

is the third time in succession that the same gentleman has carried off this prize. Dr. Hiles also competed for the anthem prize (which was awarded to Mr. E. Edwards, organist and music master at Rugby School); and although, from the largeness of his work, it was not chosen, the umpires declared it to be "incomparably superior" to all the others sent in.

THE numbers of the *Yorkshire Orchestra*, which have been forwarded to us prove that an ably written and well conducted periodical has at length taken root amongst the music-loving public of the North. A local paper like this has long been wanted; and we heartily wish it the success it deserves.

M^DLLE. MARIA STRINDBERG'S first Evening Concert, under distinguished patronage, took place on the 25th May, at 18, Wimpole Street (by kind permission of Professor Georgü), vocalists:—M^dlle. Enequist and Fräulein Mehlhorn, Miss Holland and Miss Wagner; Mr. Trelawny Cobham, Herr Wallenreiter, and Mr. F. A. Bridge. Instrumentalists—pianoforte, Miss Regne, Signor Bianchi, Signor Raimo, and M^dlle. Strindberg; violin, Signor Resigari; violoncello, Mons. Albert. Conductors—Mr. Benedict, Signor Raimo, and Signor Bianchi.

ISLINGTON LITERARY AND SCIENTIFIC SOCIETY. —The Choral Class at this Institution, at the last meeting of the eighth season, on Tuesday, May 26th, gave a very creditable performance of Mendelssohn's "Hymn of Praise," under the direction of their talented conductor, Mr. J. T. Cooper, who, with Miss Giles (the able accompanist to the class), performed an Abstract of the opening Orchestral Symphony, as a duet on the pianoforte. The second part of the programme consisted of a selection of glees, madrigals, part-songs, and solos. As the class is an amateur one, the names of the singers are not printed in the programme; but special mention should be made of the excellent manner in which the difficult tenor music in the Cantata was sung; and also of the rendering of Handel's recitative and air, "Deeper and deeper still," and "Wait her, angels." The ladies who sang the soprano and contralto solos also deserve much praise. There was a large audience; and the selection of music and the merit of the executants appeared to be thoroughly appreciated.

WE understand that the Monster Tower Drums which were used at the Handel Festival this year, were originally manufactured for the Great Handel Festival held in Westminster Abbey, A.D. 1784. They were called "Tower" drums owing to the fact that one of the heads was made from the skin of the celebrated lion, known as the "Monster Leo," which was exhibited at the menagerie kept at the Tower of London about that period,—a circumstance now almost forgotten. They were supplied by Messrs. Potter & Co., the Military Musical Instrument Manufacturers, of London and Aldershot.

THE result of the Annual Musical Examination of the Society of Arts, conducted by Mr. John Hallé, has just been made public. 77 certificates have been awarded, 21 of the first class, 26 of the second, and 30 of the third class. There are also two prizes of £5 and £3 respectively, offered annually. Last year, both these prizes, as well as 10 out of the 12 first-class certificates, were taken by Tonic Sol-faists. This year again, both the prizes, and 15 out of the 21 first-class certificates, come from the same ranks. We understand that the sol-faists are now asking the Council of the Society of Arts to institute a higher examination, conducted in their own notation, grounding their appeal on the fact that for two years they have formed a majority of those who have received certificates.

A Matinée, in aid of St. Saviour's School Building Fund, was held on the 30th May, at Warrington Lodge, the residence of Miss Thompson, who kindly proffered the use of her spacious apartments for the occasion.

The Words by HENRY F. CHORLEY, Esq.

A CHORAL SONG.

The Music by the PRINCE DE POLIGNAC.

LONDON: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 35, POULTRY (E.C.).

Andante moderato.

TREBLE. *dolce.* Gen-tle bird, of ra-pid wing, To northern clime a - gain re -

ALTO. *dolce.* Gen-tle bird, of ra-pid wing, To northern clime a - gain re -

TENOR (Svs. lower). *dolce.* Gen-tle bird, of ra-pid wing, To northern clime a - gain re -

BASS. *dolce.* Gen-tle bird, of ra-pid wing, To northern clime a - gain re -

ACCOMP. *dolce.*

- turn - ing, Welcome home a - gain with the spring, So blithe - ly end - ing win - ter's

- turn - ing, Welcome home a - gain with the spring, So blithe - ly end - ing win - ter's

- turn - ing, Welcome home a - gain with the spring, So blithe - ly end - ing win - ter's

- turn - ing, Welcome home a - gain with the spring, So blithe - ly end - ing win - ter's

mourning! Dear is to me thy joy - ous cry, thy joy - ous cry; Tell me, tell me,

mourning! thy joy - ous cry;

mourning! Dear is to me thy joy - ous cry, thy joy - ous cry; Tell me, tell me,

mourning! Dear is to me thy joy - ous cry, thy joy - ous cry; Tell me, tell me,

while a-cross the globe ca - reer - ing, Gen - tle swal - low, . . Gen - tle

a-cross the globe ca - reer - ing, Gen - tle swal - low, . . Gen - tle

while a-cross the globe ca - reer - ing, Gen - tle swal - low, . . Gen - tle

while a-cross the globe ca - reer - ing, Gen - tle

swal - low, thou o - men cheer-ing, Gen - tle swal - low, thou o - men cheer-ing, How much

swal - low, thou o - men cheer-ing, Gen - tle swal - low, thou o - men cheer-ing, How much

swal - low, thou o - men cheer-ing, Gen - tle swal - low, thou o - men cheer-ing, How much

swal - low, thou o - men cheer-ing, Gen - tle swal - low, thou o - men cheer-ing, How much

glad - ness has met thine eye? How much gladness has met thine eye?

glad - ness has met thine eye? How much gladness has met thine eye?

glad - ness has met thine eye? How much gladness has met thine eye?

glad - ness has met thine eye? How much gladness has met thine eye?

SECOND VERSE.

Are o-ther lands more fair than ours, More rich in wealth of plain and

Are o-ther lands more fair than ours, More rich in wealth of plain and

Are o-ther lands more fair than ours, More rich in wealth of plain and

Are o-ther lands more fair than ours, More rich in wealth of plain and

ri-ver? And vales that teem with fra-grant flow-ers, And woods whose ver-dure fad-eth

ri-ver? And vales that teem with fra grant flow-ers, And woods whose ver-dure fad-eth

ri-ver? And vales that teem with fra-grant flow-ers, And woods whose ver-dure fad-eth

ri-ver? And vales that teem with fra-grant flow-ers, And woods whose ver-dure fad-eth

ne-ver. Does brighter morn be-deck the sky, be-deck the sky, Through sil-ver, sil-ver

ne-ver. Through

ne-ver. Does brighter morn be-deck the sky, be-deck the sky, Through sil-ver

ne-ver. Does brighter morn be-deck the sky, be-deck the sky, Through sil-ver, sil-ver

dim. rall. tempo.

clouds, at si - lent mid - night peer - ing, Gen - tle swal - low, . . Gen - tle

clouds, at si - lent mid - night peer - ing, Gen - tle swal - low, . . Gen - tle

clouds, at si - lent mid - night peer - ing, Gen - tle swal - low, . . Gen - tle

clouds, at si - lent mid - night peer - ing, Gen - tle

dim. rall. tempo.

cres. dim.

swal - low, thou o - men cheer - ing, Gen - tle swal - low, thou o - men cheer - ing, How much

swal - low, thou o - men cheer - ing, Gen - tle swal - low, thou o - men cheer - ing, How much

swal - low, thou o - men cheer - ing, Gen - tle swal - low, thou o - men cheer - ing, How much

swal - low, thou o - men cheer - ing, Gen - tle swal - low, thou o - men cheer - ing, How much

cres. dim.

p rall.

beau - ty has met thine eye? How much beau - ty has met thine eye?

beau - ty has met thine eye? How much beau - ty has met thine eye?

beau - ty has met thine eye? How much beau - ty has met thine eye?

beau - ty has met thine eye? How much beau - ty has met thine eye?

p rall.

THIRD VERSE.

What hast thou seen of Hope so dear, Ful-ful'd by joy up-on the

What hast thou seen of Hope so dear, Ful-ful'd by joy up-on the

What hast thou seen of Hope so dear, Ful-ful'd by joy up-on the

What hast thou seen of Hope so dear, Ful-ful'd by joy up-on the

mor-row. How much of pride, and care, and fear, And ho-ly love that heal-eth

mor-row. How much of pride, and care, and fear, And ho-ly love that heal-eth

mor-row. How much of pride, and care, and fear, And ho-ly love that heal-eth

mor-row. How much of pride, and care, and fear, And ho-ly love that heal-eth

sor-row? I need not wait for more re-ply, for more re-ply,

sor-row?

sor-row? I need not wait for more re-ply, for more re-ply,

sor-row? I need not wait for more re-ply, for more re-ply,

sor-row? I need not wait for more re-ply, for more re-ply,

Ah! thy flight, thy flight Heaven's a-zure hear-ing, Gen-tle swal-low, ..

Heaven's a-zure hear-ing, Gen-tle swal-low, ..

Ah! thy flight, thy flight Heaven's a-zure hear-ing, Gen-tle swal-low, ..

Ah! thy flight, thy flight Heaven's a-zure hear-ing,

Gen-tle swal-low, of o-men cheer-ing, Tells me joy is but found on

Gen-tle swal-low, of o-men cheer-ing, Tells me joy is but found on

Gen-tle swal-low, of o-men cheer-ing, Tells me joy is but found on

Gen-tle swal-low, of o-men cheer-ing, Tells me joy is but found on

Gen-tle swal-low, of o-men cheer-ing, Tells me joy is but found on

high, Tells me joy ... is but found on high. ..

high, Tells me joy ... is but found on high. ..

high, Tells me joy ... is but found on high. ..

high, Tells me joy is but found on high. ..

high, Tells me joy is but found on high. ..

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mon. The following artists appeared: Madame Sainton-Dolby, Mdle. Clara and Rosamunde Doria, Miss Madeline Schiller, Mr. Frank Elmore, Mr. Sidney Reeves, Mr. Balsir Chatterton (harpist to her Majesty the Queen), Mr. J. Cheshire, and Signor Giulio Regondi. Amongst the most interesting features of the programme were Miss Madeline Schiller's performances on the pianoforte; Madame Dolby's rendering of "The Sands o' Dee;" Mdles. Clara and Rosamunde Doria's singing of the duet, "Two voices in the air" (Barnett); Mr. Frank Elmore's effective interpretation of "Thou art so near" (Reichardt), and "Rock me to sleep" (Benedict); and Mr. Sidney Reeves' singing of "The Village Blacksmith" (Weiss). We must not omit also to compliment Messrs. Chatterton, Regondi, and Cheshire for their excellent performances. Mr. C. F. Davies (organist of St. Saviour's) and Mr. Vincent Lewis, R.A.M., conducted with much ability.

The pianoforte performances of Herr Rubinstein, both at the Philharmonic Concert and at his own Recitals, have been amongst the important events of the last month. Whatever may be thought of certain exaggerations of style, there can be no question that there is a real individuality about his playing, which appeals to the most impassive listener. His performance of Schumann's Concerto in A minor, at the Concert of the Philharmonic, may be specially cited as a remarkable example of his artistic powers; and his enthusiastic reception must have convinced him that he is gradually gaining ground, even with the coldly classical audience of an English Concert-room.

MR. LANSDOWNE COTTELL held his Second Matinée, at the Store Street Rooms, on the 17th ult., with much success. Amongst the artists who were, we understand, Mr. Cottell's pupils) Madlle. de Moutier and Madlle. Emilie Blanche deserve especial notice. The most conspicuous pianists were Miss Philippa Villiers, Madlle. de Boileau, and Master Munday. Mr. Walter Reeves has a good voice, and sang well, although suffering from a cold. Mr. Cottell and Herr Lehmyer ably conducted.

An Electric Organ, which will shortly be opened by Mr. Glenn Wesley, is being built by Bryceson Brothers, and Co., for Christ Church, Camberwell. This organ is to be placed in a chamber on the south side of the chancel above the vestry; but the organist will sit on the opposite side amongst the choir, some 50 feet distant from the organ. The electric system is forthwith to be applied to the Organ in St. Michael's, Cornhill; Messrs. Bryceson's contract having been accepted for the entire reconstruction of this large organ. The manuals will be placed at a distance of 30 feet from the instrument, and various pressures of wind and other improvements will also be introduced.

An account furnished us of a Concert given by the pupils of Westbourne Park College, on the 22nd ult., contains such a powerful list of established vocalists and instrumentalists who are said to have "assisted" them, that it would appear to be a Concert given by well known artists "assisted" by the pupils. In confirmation of this, we are told that the artists were received with the greatest enthusiasm, "the pupils also receiving much applause." As this is an annual Concert, we hope next year to hear more of the pupils, and less of the "artists."

MR. E. H. THORNE, gave a Matinée Musicale, at the Beethoven Rooms, on May 14th. The artists on the occasion were Miss Ida Thorne, Miss Julia Elton, and Mr. W. H. Cummings. Pianoforte, Mr. E. H. Thorne; violin, Herr L. Ries; violoncello, M. Paque. Conductors, Signor Randegger, Mr. Zerbin, and Mr. Knapp. The whole of the performances were of the highest order, and gave great satisfaction to a fashionable audience. Mr. Thorne displayed unusual executive power and irreproachable

taste in several classical compositions. His rendering of Beethoven's "Sonata Appassionata" was as intelligent as his performance was artistic.

THE ROYAL ACADEMY OF MUSIC.

[The following letter, extracted from the *Times* of the 20th ult., will convince our readers that the account in our last number of the manner in which this Institution has been treated by the Government, was not in the slightest degree overstated.]

TO THE EDITOR OF THE TIMES

Sir,—In reply to a question asked by Sir George Bowyer in the House of Commons on the 4th inst., with reference to the withdrawal of the annual grant of 500*l.* to the Royal Academy of Music, Mr. Selater-Booth is reported to have said "that it would require four times the amount of that grant,—viz., 2,000*l.*—to keep the Academy in a satisfactory condition and, as other societies were pressing their claims for support, it was thought advisable to withdraw the grant. He hoped, however, that an extended plan for imparting a good musical education would sooner or later be brought into Parliament."

Without entering into the merits of such a method of reasoning, I now ask for a short space in your valuable columns to set forth a few real facts which have not yet been made public.

When I accepted the office of Principal, some 18 months ago, I found that certain communications had passed between the Government and the institution, giving me the hope that the Academy was in a fair way of being permanently adopted and protected by the Government. This hope was strengthened by official documents, now in the possession of the institution, and I was even invited to inspect the rooms provided for the Academy, under a Government roof—an invitation which, although I was ready to accept, was afterwards withdrawn.

After this first act of antagonism to the old institution, the Directors wrote to the Government, asking in what way aid was to be afforded to the Academy, and received for reply that the granting of rooms, as originally promised, would imply an absolute protection of the institution, which the Government declined to undertake.

Seeing that it was hopeless to lessen the heavy expenses of the Academy by obtaining a house, or even apartments, rent free, another application was made by the Directors for a subsidy of 2,000*l.* per annum, it having been ascertained by careful calculation that the increase of gratuitous instruction by means of additional free scholarships, and the general enlargement of the institution, as insisted on by the Government as a condition for granting aid, could not be carried out without this assistance to its funds. To this the following answer was returned:—"That their Lordships were disinclined to grant a sum to be dispensed by private hands."

The Directors met this objection by stating that they were perfectly ready to place the Academy under Government inspection; but this time they were met by a new reason—viz., that in lieu of a grant to the institution, a system of "cheap musical instruction" was to be proposed under the direct control of Government.

To the next appeal from the Directors (in which it was asked in what manner the free students and scholars who had been admitted on the faith of Government promises should continue their education) yet another reason appeared for the neglect of the institution—viz., that the Irish Academy of Music had also asked for support, and that the Directors of the English Academy must see that the two institutions were equally deserving of attention.

Now, there can be no question that all these separate reasons for refusing aid to an institution which has done so much for art in this country may be accepted as an indication that some scheme is concocting with which it is intended to supersede the only national institution that has any pretension to the education of professional musicians.

Such a step, I feel certain, will be most fatal to the interests of the art; and the voice of the profession, and of all who are interested in the continued advance of music in England, will surely be raised against so retrograde a movement, as well as against the wretched parsimony (requiring four varying reasons to excuse it) which denies to the Royal Academy of Music a sum insignificant in amount, as compared with the assistance granted to similar institutions by foreign Governments.

I therefore submit, Sir, that the extinction of the Royal Academy of Music would be so discreditable an event for the country, and for the age we live in, that should all aid be still denied by Government, I appeal, as a last resource, to the musicians throughout the country, both professionals and amateurs, to prevent its being closed, and I have little doubt that while a love for high art exists, we may still hope to maintain an institution so highly prized by all who are acquainted with it.

I am, Sir, your obedient servant,

WILLIAM STERNDALE BENNETT, *Principal*.

Royal Academy of Music, June 18.

Reviews.

NOVELLO, EWER AND CO.

A short Morning, Communion, and Evening Service. Composed for the especial use of Parish Choirs, by John B. Dykes.

A Service written by a clerical amateur might, if we may judge by the numerous specimens of clerical amateur writing which come under our notice, have been provocative of some annoyance and manifestation of temper on our part, had we been seriously inclined, or it might have produced some amusement under reverse circumstances; but when we remember that it is a work by Dr. Dykes, a gentleman to whom we owe so much for his beautiful and valuable contributions to the Hymnody of the present day, to whom, in fact, all lovers of hymnody are more indebted than to perhaps any other man living, we feel it necessary to put a curb on our anticipations, lest, by expecting too much, the reaction should cause us to underrate that which we do find. We have, therefore, thought it advisable to give the work a more careful and searching investigation than we had originally intended; first, because of the reason given above, and, secondly, because after having once carefully looked through the Service, we found that the originality of the conception, together with the masterly treatment of the subject, were such as to demand a second and still more careful examination, which, we must say, was attended with far more pleasure than we have usually experienced in such work. The *Te Deum laudamus* having been previously published in the "Ely series" we shall pass over, as we propose shortly to do ourselves the pleasure of sitting in judgment on that collection of *Te Deums*. The *Benedictus* is set in chant form, with a strong dash of Gregorian feeling in the melody, but with no trace of Gregorian feeling in the accompaniment. The harmonies are occasionally varied very carefully and judiciously; and further variety is introduced by arranging some verses in unison, and some in four-part harmony. According to what seems to be now almost the established rule, the *Kyrie* receives two settings, the first simpler than the second but both beautiful; indeed, the setting of the Office of the Holy Communion is so very charming, that we might write page after page of eulogistic analysis, and not do justice to the musician's skill and deeply devotional spirit displayed in this portion of the work. But it is, perhaps, in the song of the Blessed Virgin where the composer has attained his highest flight. Nothing more beautiful in effect, and nothing more musical in treatment has come under our notice than the setting of this charming author; indeed, we very much doubt if any setting of this canticle has been carried out with greater success during the last three hundred years.

Dr. Dykes has in his hand the power to aid, and that considerably, the advancement and development of church music. The present Service will prove a considerable auxiliary; but should he make this (as we venture to think he should), a point of departure, and not a resting-place, then we feel confident that the advancement of church music in this century will have been indebted to no one more than John B. Dykes.

March. Composed in celebration of the visit of the Painter Cornelius, to Dresden, 1841. By F. Mendelssohn Bartholdy. Op. 110.

Pianoforte Solo. } Arranged by Jules Benedict.
Diito, as a Duet. }

This bright and tuneful March is another welcome addition to the fast accumulating posthumous works of Mendelssohn. The bold and striking subject with which it commences is most beautifully contrasted with the two trios, the orchestral effects of which are ably reproduced in Mr. Benedict's skilful arrangements. The solo is by no means difficult to play, considering how many of the instrumental passages are placed under the hands. The second Trio, especially, will be found highly attractive. The Duet arrangement will unquestionably be seized upon with avidity by all Mendelssohn lovers; and we need scarcely say how many pianists are included in this class. Much of the beauty of the orchestral colouring has been gained in the distribution of the March for four hands, and there can be little doubt that as a duet it will rival even the popular "Wedding March."

Romance sans Paroles, for Violoncello and Pianoforte.

Composed in the year 1845, and dedicated to Madlle. Lisi Cristiani, by F. Mendelssohn Bartholdy. Op. 109.

One of those exquisitely melodious Romances which will delight all violoncello players who have learned to sing upon their instrument. The change to the minor is exceedingly beautiful; and Mendelssohn (who loved to write songs without words) had no doubt some leading idea in his mind throughout the composition. The pianoforte part, which is an accompaniment to the theme, is simple, but full of character.

Ave Maria. Soprano Solo and Chorus for Female voices, from the unfinished Opera "Loreley." Composed by F. Mendelssohn Bartholdy. Op. 98, No. 2.

This beautiful fragment of the unfortunately incomplete opera *Loreley* has been heard at one of the Concerts of Mr. Barnby's choir, where aided by the characteristic instrumentation, it was highly effective. The dominant, which prevails unceasingly throughout, and is synopetized so as to fall invariably against the natural accents of the bar, gives a monotony which heightens the placidly sacred character of the words. A short sketch of the incidents which lead to the scene when the "Ave Maria" is sung, is printed with it, and materially adds to the interest of the composition.

German Volkslieder Album. Forty Songs, with the original words, and an English version. By John Oxenford.

This volume appeals not only to those English vocalists who wish to possess a collection of some of the most beautiful and popular of the German melodies, but also to the Germans themselves, as the original words are printed with the voice-part in a separate line. From the number of songs contained in this book we can only select a few for special mention. No. 3, "The Switzer Boy," and No. 4, "Bavarian Song," are really beautiful specimens of the genuine national melodies; and No. 7, "The pains of Love," and No. 12, "Absence," although simple enough, appear to flow so spontaneously as to remove them far from the manufactured ballads of the day; No. 7, especially, being remarkable for the alternation of F sharp and F natural, the first being treated as the raised fourth of the scale, and the second being dwelt upon as the dominant seventh. No. 20, "The Coy Maiden," is a well known and highly characteristic Swiss song; and No. 24, "The Cradle Song," is a flowing melody in 3 time, very aptly wedded to the charmingly sleepy words of Mr. Oxenford.

No. 31, "of the poet the C flat admiral is the Par in beautif just enou monoton Mr. Oxen poetical t of every Moore to and acco altogether the lover Gipsy Li

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No. 34, "Lonely," is a lovely theme, tenderly descriptive of the poetry, and containing some excellent modulations, the C flat expressing the sense of silent weariness with admirable effect. The "Thuringian Volkslied," No. 35, is the Parting Song, from a lover to his mistress, flowing in beautiful melodic phrases of two bars each; and with just enough modulation to take off from the feeling of monotony. As we have already indicated, the words of Mr. Oxenford are most appropriate throughout, full of poetical thought, and as carefully and delicately expressive of every shade of feeling in the airs as are the words of Moore to the national melodies of Ireland. The harmonies and accompaniments are extremely judicious; and altogether this will be found a most attractive volume to the lovers of German melody.

Gipsy Life. The English version by John Oxenford. Composed by Robert Schumann.

This is a short and highly characteristic choral piece in E minor, to which Mr. Oxenford has written some words which, as in the work we have noticed above, fit the music to perfection. The phrase in C major (reminding us, by the way, of a portion of Weber's Huntsman's Chorus in *Der Freischütz*) is exceedingly happy; and the solos, for each voice, are most effective. This will prove an attractive piece to choral societies in search of music not positively worn threadbare.

Evening. A Four-part Song, composed by Arthur S. Sullivan.

A new part-song by the author of "O, hush thee, my babe," must at least be interesting to all lovers of pure vocal harmony; and to all such we would say, "If you admire the chaste and flowing harmonies of the one, you would not fail to appreciate the same characteristics in the other." The words here annexed will sufficiently show the general tone of the song, especially when it is remembered that they are set to the music of Mr. Sullivan:

Peace breathes along the shades
Of every hill;
The tree tops of the glades
Are hushed and still;
Be patient, weary heart:—anon
Thou too shalt be at peace.

METZLER AND CO.

Easter Hall. A Sunday Evening Monthly Magazine of Sacred Music. No. 5, June.

THIS serial is carefully got up; and to all who feel that the repertoire of sacred music is not already sufficiently extensive, the "Evening Hymn," by R. Redhead, and "Weep not for me," by J. L. Hatton, will be most welcome; for both are well written, and more especially Mr. Hatton's song, which is thoroughly sacred in feeling. Dr. Rimbauld's arrangements from Handel form an attractive feature in the magazine; and the "Sunday evenings at the Harmonium" will be a great boon to many who possess this domestic organ, which seems as rapidly making its way into our drawing-rooms as the pianoforte did before it. A well executed illustration of the old Music-Hall in Fishamble Street, Dublin, where the *Messiah* was first performed, as well as a fac-simile from the M.S., in Handel's writing, of three bars of "I know that my Redeemer liveth," accompany the present number.

R. COCKS AND CO.

The Opera Bouquet. Pianoforte Duets. By Immanuel Liebh. Nos. 1 and 2.

THESE are two numbers of a set of twelve Operatic Fantasias, arranged for two performers. They may be recommended to young pianists, not only because they contain some of the most pleasing melodies from the operas, but because there is something to interest both players, a feature which we consider of the utmost importance in juvenile duets. No. 1 is from *Oberon*, and No. 2 from *Don Giovanni*. The subjects in No. 2 are divided so equally between the *primo* and *secondo*, as to give no possible cause for jealousy on the part of either performer.

Far away. Song. The Poetry from "Summer Songs of Country Life."

Abraham. A Sacred Song. The Poetry from Holy Writ Both composed by Miss M. Lindsay (Mrs. J. Worthington Bliss).

As in all Miss Lindsay's songs, there is feeling for melody in these compositions; but if ladies are to write for ladies, we should like them to throw a little more heart into their work. A flowing subject, harmlessly accompanied, is scarcely as much as a reviewer would like to write of any music submitted to him; but we fear that on the present occasion it is as much as with justice can be said, even of the sacred song, which is by far the better of the two. Miss Lindsay has written some deservedly popular vocal compositions; and we hope will yet add others of equal merit to her already extensive catalogue.

LAMBORN COCK, ADDISON AND CO.

Morning and Evening Service, in A. Composed by Wm. Lockett.

WE must first of all ask Mr. Lockett why he found it necessary to publish this Service in its present incomplete state. The omission of the *Credo* and *Gloria in Excelsis* would have been intelligible had the *Sanctus* and *Kyrie* been also omitted, but to give the least important portion of the Communion Service, and altogether ignore the rest is a blunder, to say the least of it. Again, we desire to ask, how long is the error to be perpetrated of inserting the words "of the majesty" in the middle of the *Sanctus*. Had it not been for the indifference of the clergy, the mistake must, ere this, have been rectified in every church in the kingdom. And now to speak of the music. It is a matter of some curiosity to us how certain things came to be written, and still more are we surprised that other things should attain to the dignity of print. It is generally supposed that a musician, if he be wise, never sits down to write unless he has something definite to say; in other words, the ideas are conceived in his brain and submitted to his judgment before he takes his pen in his hand. If Mr. Lockett had followed this recognized formula, it is difficult to understand how his judgment could have allowed him to commit his conceptions to paper: for, however much we may regret the necessity, we must honestly say we consider them neither new nor good. In these days when we are suffering from a plethora of such music as King in C, Boyce in A, and Jackson in F; that is to say, music which is either positively bad, or otherwise simply not good, it appears to us a great mistake to add one more to the list which is already far too long. Surely Mr. Lockett must be aware of the development which, inaugurated by Dr. Wesley, has been carried on by Mr. E. J. Hopkins, Dr. Garrett, Mr. J. B. Calkin, Mr. G. A. Macfarren, and last, but not least, Mr. Henry Smart. Let Mr. Lockett study the works of these men, and note how the music, when taken away from the words, is still music; when again united to the words it is intended to illustrate, it adds a heavenly radiance such as nothing else in this world can possibly give. Mr. Lockett has considerable talent: had this not been the case, he may have been assured we should not have spent our time in reviewing him. We hope when he next comes before the world with a musical publication, he will write it in the modern notation, and let it be imbued with a thoroughly modern religious tone of feeling.

Chanson d'Amour. 4th Impromptu. By Walter Macfarren.

AN elegantly written trifle, based upon a quaint subject in G minor, which is adhered to with a pertinacity which fully justifies the title of the piece. The second theme, with its flowing semiquaver accompaniment, forms a good contrast with the opening phrase; and the true final plagal cadence, ending in the major, breathes somewhat of the olden time when there was perhaps a little more chivalric feeling surrounding the "Chanson d'Amour."

than can be found in our present prosaic day. This piece was played with much success by the composer at his second Pianoforte Recital this season.

TONIC SOL-FA AGENCY, PATERNOSTER ROW.

The Musical Curriculum. For Solid and Symmetrical Acquirement in Pianoforte Playing, Singing, and Harmony. By George F. Root.

It is a recognised fact, that when a person undertakes to do a great many things, the chances are that he will do none of them thoroughly well. The long title of this work (of which we have only copied a portion) would lead many persons to imagine that nothing more than is contained in this Curriculum would be necessary to enable a student to become a perfect pianist, vocalist, and theorist. There can be no doubt, however, that, although the other subjects named are treated of in the course of the work, the chief desire of the author has been to write a good instruction-book for the pianoforte, and in this we may at once say that he has been very fairly successful. We do not see the great advantage of the familiar manner assumed by Mr. Root, either to his fellow-teachers or his pupils. A master should always make himself thoroughly liked by those who are placed under him for instruction; but a tolerably intelligent pupil always sees through anything that looks like *condescension*; and an affectation of simplicity is almost more wearying than an affectation of pedantry. To illustrate our meaning, we believe that it is much more effectual to teach the pupil merely the names of the notes than to speak to him thus: "The five long lines and their spaces do not afford places enough to represent all the tones we want to use, so that lines or spaces are frequently added. Either line or space might be taken to represent middle C, but in this book it will be represented by two places only, viz., the first short line below, and the first short line above." It will of course be seen that the student is afterwards told that when this note is written *below* the staff the treble clef is used, and when *above*, the bass clef; but this is surely not so easy as to teach the notes in the two staves separately as a task, then the ledger lines, and *afterwards* to name the middle C as a starting-point. Mr. Root's method appears to us to compel the pupil to reason upon a fact before he has learned the fact. Apart from the peculiar style which we have mentioned, however—a style adopted throughout the book—there is much to commend, especially in the sound observations respecting the real aim of music, the necessity of duly comprehending the meaning of the composer, the method of practising, &c.; and most of the exercises and lessons are well arranged. The remarks on singing are, as we have said, scarcely equal to those on pianoforte playing; and the portion devoted to Harmony, although containing much that will be found useful, are scarcely well digested. For instance, the student is told that in the key of C, he may play the triad of C and G; and then, by considering G as a new key-note, he may play the major triad of D, and "so pass from the key of C pleasantly to the key of G." To return to the key of C, he is informed that he has only to consider G as a dominant, and follow it by the triad of C. "If you wish to make *sure* that it is a dominant chord" (our author says) "I should advise you to put a seventh in it." Most assuredly, Mr. Root; for as it is by F sharp that you have passed into the key of G, it is only by F natural that you can pass back again. Some of the terms used, too, are somewhat ambiguous; as for example, the word "tone," to express a sound; and where "Suspensions" are first mentioned, we are told that when a passing note is dwelt upon and accented, it is called a "suspension." Abstractedly, of course, any note may be called a "suspension" which suspends another; but a "discord of suspension" is so thoroughly understood to mean a note held on from a chord to which it belongs into a chord to which it does not belong, that this explanation is apt to create a false impression in the mind of a student. With all its defects, however, the book is earnestly written; and the good

tendency of the advice to young students, which runs throughout the work, is by no means its least recommendation.

New Tunes to favourite Hymns, composed by William Jones and Thomas Camp. Published by the Authors.

A BATCH of ten hymn tunes, the joint production of two composers, whose names we do not remember to have seen before. These tunes are certainly welcome additions to the already well-stocked repertoire, if only for their genuine honest quality of workmanship. Where everything seems to have been done with such loving care, we feel it somewhat difficult to call attention to shortcomings; but, above all, we must be just; and therefore we feel bound to record our opinion that all the tunes are a little wanting in freshness, and one or two are decidedly faulty in accent. Apart from this, we have nothing to say that is not complimentary to Messrs. Jones and Camp.

W. R. BOWDEN: Oxford.

Twenty-two original Hymn Tunes. By two Oxford Graduates.

It is difficult to imagine what can have been the object these two Oxford graduates had in view when they decided upon publishing the twenty-two tunes now under notice; unless, indeed, they fancied that by bringing their music before the public, they would gain a reputation such as would serve to recommend them and their tunes to the compilers of Hymn Tune books. And if such compilers were wise, the two Oxford graduates would have no cause to go away ashamed; for, without doubt, there is much that is excellent in this little work, as well as much that is weak. Amongst the good tunes we may mention Chiswick, S. Bartholomew, Cheddin, S. Lucy, S. Ethelburga, Dentz, S. Genevieve, S. Edron, and the arrangement of "Ein Feste Burg," the melody of which is rather cleverly made to do duty in the bass. These are all thoroughly good tunes. Some of the others are, if not altogether good, at least not bad; the principal fault being an overplus of sentimentalism, producing a somewhat sickly effect; but this we were rather prepared to find, seeing that some of the most popular collections of Hymn tunes, edited by professional musicians of the highest class, are not free from this fault. Under all circumstances, we consider it to be a healthy sign that two amateurs (for such we presume them to be), should produce a collection of tunes like this which would do no discredit to a professional musician.

OXFORD. AT THE CLARENDON PRESS.

A Treatise on Harmony. By the Rev. Sir F. A. Gore Ouseley, Bart., M.A., Mus. Doc., Professor of Music in the University of Oxford.

THE author of this work tells us, in his preface, that for its publication he "must plead as his apology, the conviction that, although the existing treatises on the subject contain very much valuable matter, yet all seem to him to be either founded on erroneous principles, or faulty in arrangement." As similar reasons appear to have actuated most theorists in giving forth the result of their investigations to the world, we cannot but feel surprised how thoroughly the principles of Harmony appear to baffle the research of the many men who have brought knowledge, patience, and earnestness into their work; for in spite of the innumerable excellent books on the science, we can scarcely say that any one is universally accepted as an authority. Sir Gore Ouseley has long been known as an accomplished musician; and the situation which he holds in the University of Oxford may be accepted as a guarantee of the faith reposed in him. But, as we have before had occasion to remark, even the most subtle mathematicians have laid it down as a rule that any system of Harmony based upon the harmonics given forth by a string, must inevitably be false; and when, therefore, we take up a new work avowedly "founded upon nature," we know that, however cleverly the author may have worked out his

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theory, the same objection must apply to it as to the many preceding treatises grounded upon the same principles. The foundation of the diatonic scale, for instance, is still a disputed point; and, although it is stated in the book before us that, in the scale of C, the first three notes are derived from C, and the second three from F, we have only a *Hexachord* before us, and there still remains that unfortunate seventh sound, which is so disconnected with the previous harmony, that our author very acutely remarks how appropriately it would appear, as a leading note, rather *below*, than *above*, the note from which the scale was started. It also appears strange that, in the preliminary explanations of the principles of Harmony, the natural series of harmonic sounds should be given; and that, although some of these are declared to be out of tune, they are afterwards accepted as component parts of a chord derived from the given generator. There can be no question of the excessive talent and research displayed in Dr. Day's treatise on Harmony, to which the author of the present work continually refers; but with us it has always appeared that the facts have been so continually made to accord with his theory that it creates a doubt whether, like our system of tuning by equal temperament, it is not better to acknowledge our defeat, and rest content with the admission that music cannot be ruled by the abstract laws of mathematics. When we consider, for example, how natural it appears that in passing from the first inversion of the subdominant triad to the dominant harmony, we should be able to flatten chromatically the bass note, and sharpen the sixth (a theory so admirably laid down by Dr. Crotch), it certainly does appear complicated that we should go to the *dominant of the dominant* of the key for the root; and that, even then, we should accept the bass note as a flat ninth on the dominant of the key it resolves to; so that this apparently simple harmony must actually be referred to a *double root* before it can be comprehended by the student. Again, in the desire to include many mere melodic notes in the harmony, continual difficulties arise, as in this instance, at page 204, from Handel's Funeral Anthem, where, after an attempt to force the G into the chord, as a major ninth from the root, requiring its usual resolution, the passage is left in doubt, as "an isolated example of *licence*, peculiar to Handel."

We have made these few observations upon the work submitted to us not with any desire to undervalue the merit of its contents (especially as we see in it a laudable desire to arrange a system of harmony which shall be logically deduced from defined premises), but simply to prove that it is no exception to those treatises on the science which, accepting "nature" as the guide, seem to be constantly falling back upon art for assistance. As a thoughtful, intelligent book by an earnest student, we confidently recommend Sir Gore Ouseley's work, but as a standard authority, from which there can be no appeal we do not believe that it is destined to occupy a permanent place.

TO CORRESPONDENTS.

**** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.**

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

B. BIRD.—1. The Two Trios are written for soft stops, and may be recommended for practical use. 2. Cooper's

arrangement of Mendelssohn's "Hear, ye Israel," is the complete air; it is arranged on three staves, and is followed by the chorus, "Be not afraid." 3. We cannot undertake to give an opinion on the relative merits of two arrangements of the same air, as both are good.

G. B. S.—Our correspondent must see that we cannot insert a criticism upon an artist written by a person so obviously interested; and there is nothing to show from what newspaper the paragraph forwarded to us is extracted.

V. W.—The anthem betrays utter ignorance of the primary rules of Harmony; consecutive fifths, and discords rising, abounding throughout the composition.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BALLARAT, VICTORIA.—The Ballarat Harmonic Society gave a Concert on Good Friday, the programme of which was appropriately devoted exclusively to sacred music. Rossini's *Stabat Mater*, and Mozart's *Twelfth Mass* were the works performed. The principal vocalists were Mrs. J. C. Ellis, of Melbourne, Miss Hoffmeister, Master T. Elliott, Messrs. D. Oliver, J. Lamble, P. Cazaly, and S. Lamble; and the band and chorus consisted of 120 performers. The solos were given generally with excellent effect; and the choruses throughout were rendered with accuracy and decision. Mr. A. T. Turner was conductor, Mr. T. King, leader, and Mrs. King presided at the organ.

BATH.—The Third Annual Festival of the Bath District Church Choral Association, was held in S. Mary's Church, Bathwick, on Tuesday, May 26th, and was in every respect a great success. There were twenty-seven choirs present, consisting of 439 voices; and the manner in which the singers kept together, showed that they had been well trained. The service was Anglican in the morning, and Gregorian in the afternoon. Dr. Monk's Unison Nicene Creed was the chief feature of the morning service; and the Anthem, by V. Novello, "The Lord is my strength," was very effectively given in the afternoon. Mr. Pearson, the Organist of S. Mary's, presided at the organ during the day; the Gregorians being accompanied by Mr. Hewitt, Organist of St. John's, and Choir-master to the Association. The offertories amounted to £36.

BEDFORD.—On Tuesday evening, the 9th ult., the members of the Bedford Amateur Musical Society gave their second Concert of the season at the Assembly Rooms. The programme was unusually attractive, the principal feature being Schiller's "Lay of the Bell" (*Andreas Romberg*), a composition with which the general public are not familiar, but which afforded the amateurs full scope for the display of those vocal and instrumental powers which have already established for them a well-merited reputation for assiduity, proficiency, and cultivated taste. The principal parts were most ably sustained by Miss Brereton, Miss Lucas, Miss Strett, Miss Green, Miss Mc'Lellan, Mrs. Saunders, Messrs. Young, A. Howard, Norris, Harrison, Clough, the Rev. J. Wood, and Mr. Bywater; and the choruses were rendered throughout with remarkable feeling and precision. The programme also contained a short selection from Mr. Barnett's Cantata *The Ancient Mariner*; and some part-songs, which were exquisitely given, especially Barnby's "Sweet and low," which was encored, and Lahee's "All ye woods and bowers." Every credit is due to Professor Diemer for the excellent manner in which he has trained the choir, and the zeal he has invariably displayed in the interest of this rising Society.

BOWDON.—On Thursday afternoon, the 18th ult., the fourth annual Festival of the Frodsham Deaneries Choral Association, was celebrated in Bowdon Parish Church.

It is gratifying from year to year to be able to congratulate this association on its continual progress. Each successive Festival enables it to take an advanced position, of which the last was a strong proof. The choir, upwards of 400 in number, of course occupied a considerable space, filling the transepts, and a portion of the nave. At half-past three o'clock, the clergy entered the church in procession by the west door, and walking up the nave, took their places in the chancel. The service was full choral, prayers being intoned by the Rev. E. D. Garven. The first lesson was read by the Rev. Canon Barclay, and the second by the Ven. Archdeacon Pollock. The psalms were the 93rd (Sir F. A. G. Onseley), and the 94th (Beethoven), both of which were well rendered. The *Deus Misereatur*, (of Kelway), was sung with much power, and the responses were given by the choir with admirable precision. The anthem was by John Goss, "O taste, and see how gracious the Lord is." Before the sermon, the hymn "O love, who form'dst me to wear," from *Hymns Ancient and Modern*, was sung with much effect. After the sermon, the choir gave Handel's grand *Hallelujah* chorus. Great praise is due to Mr. Towers, the choir-master, and to his able assistant Mr. Arnold, for the efficient manner in which they have trained the choirs composing the association. Mr. Towers was the organist on this occasion.

BRENTWOOD.—On the 11th ult., the double feast of S. Barnabas, the Apostle, and of Corpus Christi, was observed with great honour in Brentwood Church, the day having been chosen to celebrate the choral festival of the United Parochial Choirs, comprised in the Brentwood District of the Association for promoting the improvement of Church Music. The *Venite* was given to a chant in F major, by the Rev. W. Felton, and the Psalms to one in E flat, by Barrow. The Anthem, "Teach me, O Lord," (a quartet from an Anthem, by Thomas Attwood), and Tallis's *Preces* and *Responses* were quite refreshing, as genuine specimens of what sacred music should be. In the evening service an Anthem, by C. Gardner, Esq., the choir-master, was most effectively given, especially the fugue, "For there the Lord." The composition contains some good points, and is smoothly written for the voices throughout. Special mention should also be made of Joseph Barnby's beautiful setting of the hymn, "O Paradise," and Arthur H. Brown's simple and unaffected tune to Dr. Neale's translation of a hymn, by S. Ananias, A.D. 454, "The day is past and over." Great praise is due to Mr. Gardner for the admirable manner in which he has trained the choir; and a word of commendation must also be awarded to Mr. A. H. Brown, who presided most efficiently at the organ.

BURSLEM.—The Potteries Tonic Sol-fa Choristers held their ninth annual Festival of Flowers and Song in the Town Hall, Burslem, on the 26th May. The Concert opened with a performance, for the first time in the Potteries, of a Cantata, *May-Day*, for soprano solo, chorus, and orchestra, by G. A. Macfarren. The Cantata was well executed, and concluded amidst general applause. The pure soprano voice of Miss Pass told well in the part of the May Queen; and the applause which greeted her at the close of the song was very hearty. The orchestral accompaniments were most efficiently played by a band of local amateurs (led by Mr. Cadman); the execution of the violoncello *obbligato*, by Mr. F. Mountford, deserving particular mention. Mr. T. Hulme also contributed very much to the success of the performance by his skilful accompaniment on the organ. The second part was miscellaneous; and contained, amongst other attractive vocal pieces, a song, "The Brook's lullaby," well sung by Miss Dickin, with choral accompaniment; "The Golden Maytime," a new song by Hatton, charmingly rendered by Miss Pass; Henry Smart's new part-song "Nature's Praise," and Benedict's "Hunting Song." Mr. Powell conducted the Concert.

CANTERBURY.—The Seventh Festival of Parochial Choirs of the Canterbury Diocesan Choral Union, took place in Canterbury Cathedral, on the 9th ult. The number of voices was about 650; and the execution of the music, although by no means above reproach, was on the whole satisfactory. Professor H. S. Oakeley's anthem, "O praise the Lord, all ye nations," was well sung; and also the hymns before and after the Sermon, "O, Holy Spirit," to a tune attributed to Tallis. Mr. Longhurst played with his usual ability at the morning service, and the voluntary at the afternoon service.

CARLOW.—The first Concert of the Carlow Harmonic Society took place on the 29th May, in the Assembly Rooms, and was most numerous and fashionably attended. The Society was ably assisted by William Power O'Donoghue, Esq., Mus. Bac., Oxon; and under the able direction of its founder, R. M. Atkinson, Esq., proved the most successful of any performance yet given. The vocalists and instrumentalists numbered over sixty performers.

CROPREDY.—The Fifth Annual Festival of the Deanery of Deddington Choral Association, was held in St. Mary's Church, on Tuesday, the 16th ult. The surplined choirs entered in procession, singing the 84th Psalm; and in the evening, "Brightly gleams our banner." The *Responses*, *Preces*, &c. (intoned by the Rev. C. Cubitt and Rev. W. Tebbis, of Banbury), were Plain-song, with Helmore's Harmonies. The Chants to Psalms and Canticles were "Anglican" only in the Morning, and entirely Gregorian at Evening Service. The Anthems were Mendelssohn's "Let all men praise the Lord," and Weldon's "O praise God in his holiness." The hymns, "All ye who seek," and "When morning gilds the skies," were selected from the Appendix to the Hymnal Noted. At both services, the steadiness and precision with which the choirs rendered the music, showed a marked improvement on former years, and spoke volumes for the untiring exertions of the Choir-master, Mr. Seabrook, of Bicestor.

DONCASTER.—On Thursday, the 4th ult., the Doncaster Church Choral Union, held in St. George's Church, the fifth Annual Festival of the choirs of its various districts, under the conductorship of Mr. Eyr, choir-master of St. George's, Doncaster, and also district choir-master of the Union. The number of choirs present was 26; and the singers in the aggregate amounted to about 450. Five of the choirs and the clergy, all surplined, headed by the precentor of the Union, the Rev. H. Fleetwood Sheppard, M.A., Incumbent of Kilnhurst, formed a procession in the vicarage grounds and proceeded to the Church, singing a hymn,—"Onward, Christian soldiers," in a very steady and effective manner. This hymn was also used as the recessional one. The precentor intoned at both services. The responses were sung in harmony at the morning service; but at the afternoon they were sung in unison, with organ accompaniment. The chants to the psalms of the morning Service were Anglican; whilst those for the psalms and canticles in the afternoon were Gregorian. Both the responses and the psalms were well sung. The *Te Deum* was sung to the Ambrosian melody—its own simple and appropriate strain. The singing of this was undoubtedly the most marked feature of the Festival. The Anthem at morning Service was "Blessing and glory," by Dr. Boyce. A very well written hymn, composed expressly for the occasion by the Rev. H. F. Sheppard, the precentor, was sung before the Sermon in the morning. The feature of the singing in the afternoon was the fine, majestic, and slow unison chanting of the *Magnificat* to the 7th tone, 1st ending, Gregorian tone. Indeed the whole of the chanting at this Service was better than that of the morning. The Anthem was one by John Weldon, 1724, "My help cometh of the Lord." It was the opinion of those well qualified to judge, that the singing of the choirs this year was a marked improvement upon preceding years. The Church of St. George, Doncaster, is well known to possess

the finest organ in England; and we feel bound to say that Mr. J. Rogers, the organist, knows well how to use it. At both morning and evening Services the accompaniments were well varied, judicious, and in keeping with the structure of the subjects.—THE Parish Church has sustained a severe loss in the death of Master George B. Mason (principal treble in the choir, a boy highly gifted with all the qualities necessary to fit him for the position he held. His death occurred at the early age of fourteen. He was interred at the Cemetery, in the presence of a large assembly, comprising all classes in the town, the choir chanting the 90th Psalm, and singing "Brief life is here our portion;" and Luther's grand hymn "Great God, what do I see and hear?"

DUBLIN.—A Social Tea Meeting was given in connection with the old "No surrender" Orange Lodge, 1708, in the Orange Hall, on Friday evening, May 29th. The chair was taken by Brother J. White, Esq., Master. The musical portion of the programme was well rendered by Miss Robinson, Mrs. Craig, Bros. D. Craig, E. Dyas, and some friends, who kindly lent their assistance. Mr. R. P. MacLagan presided at the pianoforte. The proceedings terminated with the National Anthem.

DURSLEY, GLOUCESTERSHIRE.—A Select Class, commencing with about twenty-five members of the leading families in the neighbourhood, has been formed for the practice of sacred music fortnightly in the Town Hall, under the direction of Dr. R. Haines-Wood, organizing choir-master, and Organist to the Dursley Choral Union.

FALMOUTH.—The Concert given at the Polytechnic Hall, on the 22nd May, by the Truro Oratorio Society, was a decided success. The programme consisted of selections from the Oratorios, the first part being wholly taken from the *Messiah*. The principal vocalists were Miss Bailey (who gave "Rejoice, greatly," with much effect), Miss Willoughby, Mr. Shaw, and Mr. Veal (a working miner, with a really good bass voice), Miss Phillips, and Miss Hugo. The choruses were sung throughout with much decision and expression. Mr. G. Hele, organist of St. Mary's, Truro, conducted; Mr. Baker was the leader, and Mr. J. Hele, R.A.M., accompanied on the harmonium.

GLASGOW.—On Sunday, May 31st, being the Feast of Pentecost, High Mass was celebrated in St. John's Catholic Church, when the following selection was performed by a powerful orchestra and chorus (including several of the leading professionals in the City), Mozart's *Twelfth Mass*, Gounod's *Offertoire*, and, at dismissal, Gounod's *Gloria*; all of which were rendered in a highly creditable manner. The soloists were Miss B. M. Bernard (soprano), Madame Browning (contralto), Mr. E. Oprey (tenor), and Mr. James Straney (bass). Mr. John Calcott conducted.

GREENOCK.—The concluding Concert of the twelfth season of the Greenock Choral Society took place on the 29th May. Gounod's *Messe Solennelle* was very excellently rendered, the choir showing evident signs of the careful drilling bestowed upon it by Mr. Poulter. A selection from *Elijah* was also included amongst the sacred music, and Mendelssohn's Organ Sonata, No. 3, was very finely played by Mr. Peace. The second part of the programme contained five part-songs, the most effective of which were G. A. Macfarren's "All is still," W. Macfarren's "Hunting Song," and Henry Smart's "Crocuses and Snowdrops." Another organ solo was performed in this part by Mr. Peace, who also officiated as accompanist with much ability.

HEREFORD.—The Choral Society gave its Midsummer Concert, on Wednesday evening, the 10th ult., when the music comprised "Summer" and "Winter," from Haydn's *Seasons*. The audience was not so large as usual. The soprano recit. and air, "Here, amid these calm recesses," allotted to Miss Broad, was heartily received, as

indeed it deserved; and that lady's solo in the second part, the ballad, "There was a Squire," was exceedingly well given. The cavatina (soprano) by Miss L. Broad, was highly successful; and her solo, "While the wheel is turning," followed by the very clever "Spinning Chorus," was a great treat. The recit. and air tenor, sung by Mr. Robinson, received hearty applause. We believe it is the first solo taken by this gentleman, and its performance was very creditable. The choruses were well rendered throughout.

IPSWICH.—The "Concordia," which has become an institution in this town, gave an "open evening" at the New Assembly Rooms, on Tuesday, the 26th May. There was a crowded and fashionable audience, and the music was executed in a very creditable manner, under the conductorship of Mr. C. F. Hunnibell. The programme included a selection from Haydn's *Seasons*, and several well chosen duets, glees, &c., all of which were well rendered, especially the duet, "Spring, her lovely charms unfolding," Webbe's fine glee, "When winds breathe soft," and Kücken's duet, "The Fisher's Evening Song." This Society has now entered its third year, and is well supported; but still, seeing the advantage it affords for practice, both for vocal and instrumental music, it is surprising that in a town like Ipswich it does not number three times its present members.

LEIGH, NEAR SOUTHELD.—The Festival of the Choirs, in union with the Rochford and Canewdon Choral Association, was held in Leigh Church, on Thursday, the 11th ult. The service, on the whole, was very well performed; and reflected credit on the choir-master of the Association, Mr. D. C. Bellingham. The chants and hymns were taken from Monk and Ouseley's Psalter, and *Hymns Ancient and Modern* respectively. The responses were from Tallis. The anthem, by the Rev. Dr. Malan, was very smoothly and effectively sung. The Priest's part was carefully intoned by the Rev. H. Wardell. The organ, a very powerful instrument, erected at Easter, was played by Mr. H. G. Rew, Organist of S. Mary's, Staines.

LIVERPOOL.—The "Societa Armonica" gave a performance of the *Creation* at the County Asylum, Rainhill, on the 5th ult. The band and chorus numbered about fifty-five. Mr. Armstrong was the conductor, and Miss Monkhouse and Mr. Hughes the solo soprano and bass; Mr. Hibbert, of the Asylum, taking the tenor solos. The choruses were particularly well rendered; and the performance was thoroughly appreciated by a very attentive audience.—The 71st Anniversary Meeting of the Liverpool Apollo Glee Club (established 1796), was held on the 28th May; Robert Evans, Esq., President. A selection of glees was given by the performing members, Messrs. Haswell, Evans, Brough, W. Roberts, T. J. Hughes, and Armstrong. Mr. Joseph Skeaf presided at the pianoforte.

MEXBRO'.—A miscellaneous Subscription Concert was given on the 8th ult., in the National School-Room, as a complimentary benefit to Miss Harrison, in which the following took part—Mrs. House, Mrs. Frith, Miss Harrison, Mr. A. Wilson, Mr. Albert Wilson, Mr. Birtles, Mr. Charlesworth, Mr. Frith, Mr. Gaunt, Mr. Kay, and Mr. Edgington. There was an excellent programme, which was carried out in a manner that elicited the hearty commendations of a numerous audience. Mr. W. Stubbs was the pianist, and his playing of Thalberg's "Home, sweet home," received well merited applause. Prior to the conclusion of the concert, a purse of gold was presented to Miss Harrison by the committee appointed on behalf of the subscribers, as a testimonial of esteem and admiration of her abilities on the occasion of her leaving Mexbro', to reside permanently in Sheffield.

MONTREAL.—On the 15th May, Mr. Torrington gave an Organ Recital at the Wesleyan Methodist Church, Great St. James Street, before a large audience. The programme was exceedingly well selected from the

works of the classical composers, and Mr. Torrington's performance was received with much applause; the most severe compositions, such as the "Organ Sonata," of Mendelssohn, and the Fugue by J. S. Bach, exciting especial interest, a fact which speaks strongly for the growing musical taste of the public of Montreal. The recital terminated with Weber's "Jubilee" Overture, a piece which displayed the qualities of the organ to great advantage.

MORTLAKE.—On Saturday, the 6th ult., eight members of the St. James's Society of Change Ringers, performed upon the bells of St. Mary's Church, a solemn funeral peal of Grandsire Triples, containing 5040 changes, in 2 hours 53 minutes. The band was stationed as follows: W. Coppage, treble; G. Stockham, 2nd; R. Jameson, 3rd; J. Cox, 4th; W. Baron, 5th; W. Green, 6th; G. Banks, 7th; and G. Harvey, tenor. The peal was conducted by Mr. John Cox; and was rung as a tribute of respect to the memory of the late Mr. John Waland, who was for twenty-three years Parochial Beadle and Coroner's officer in Mortlake, and also a member of the above-named Society, and of the Society of College Youths.

OLDHAM.—The Annual Concert by the pupils of the High School, was lately given in the Town Hall to a crowded audience. The programme consisting of rounds, part-songs, and glees, for equal voices, was well chosen. The efforts of the young vocalists, some 150, were well received, and there were numerous encores. Mr. John Towers, the singing-master at the Institute, conducted, and Mr. Lees presided at the pianoforte.

OXFORD.—Exercises for the Mus. Bac. Degree.—On Tuesday, an exercise for the degree of Bachelor of Music, composed by Mr. Vincent Barnard, of New College, and organist of St. Leonards-on-Sea, was performed in the Sheldonian Theatre, in the presence of the Vice-Chancellor, and Dr. Corfe, Choragus, who officiated for the Professor of Music. The exercise consists of seven movements, viz.: an instrumental symphony, three choruses, a quartet, canon, and a tenor solo, "Thou feedest them with the bread of tears," which was given with great taste and feeling by Mr. Allman. The music is smooth and flowing, and pleasing to the ear. The fault, if indeed it be a fault, consists in its brevity; this is especially noticed in the last chorus, just enough being written to work out a fugue. The quintet band was led by Mr. Henniker; and Mr. Taylor, organist of New College, presided at the pianoforte. The music was very creditably rendered by the members of the New College choir.

RADLEY.—The Annual Concert of Sacred Music given by the Radley College School choir, assisted by Old Radleians, took place in the Gymnasium on the 1st ult. The first part consisted of Mendelssohn's "As the Hart pants," the choruses in which were executed in a manner which showed how thoroughly the choir appreciate and delight in the compositions of the great masters. The second part was selected from the works of Handel, chiefly from *Saul*. In the solos each boy sang with much taste and feeling. Especially noticeable were the contralto air, "O Lord, whose mercies numberless;" the song of Saul, "A serpent in my bosom warned;" Manoa's song from *Samson*, "How willing my paternal love;" and the soprano air from *The Redemption*, "Holy, holy, holy;" all of which were re-demanded. The choruses went with the utmost precision, especially "Envy! eldest born of hell!" from *Saul*, and "Let their celestial concerts," from *Samson*. The Concert concluded with the "Hallelujah" chorus from the *Messiah*. The whole was conducted by the Precentor, to whose indefatigable exertions the success of the performance was entirely due.

RANDALSTOWN, IRELAND.—A Concert was given in the large room under the offices, on the estate of Baron O'Neil, Shane's Castle, on Thursday evening, May 28th. The principal vocalists were Miss McFarland,

soprano; Miss Kimpston, contralto; Mr. Nesbit, tenor; and Mr. W. H. Giles, bass. There was also a numerous chorus. Mrs. Kerr, of Ballymena, presided at the pianoforte, and Mr. William Moss, of Belfast, conducted. The programme contained some excellent songs, duets, glees, and choruses; and the performance was well received. The audience was large, and included many of the nobility and gentry of the town and neighbourhood.

RUGBY.—The Rugby Philharmonic Society, which was only established in January last, brought its first season to a most successful termination, by two performances of the *Messiah*, on the evenings of the 3rd and 4th ult. The band and chorus numbered about 100 performers. The principal vocalists engaged were Mrs. A. J. Sutton (soprano), of Birmingham; Miss Ridgway (contralto), of Birmingham; Mr. Grayson (tenor), of Lichfield Cathedral; and the Rev. W. H. Bliss, B.A., Mus. Bac. (bass), Minor Canon of the Chapel Royal Windsor, who kindly volunteered his services for the occasion. All the soloists gave the most entire satisfaction, especially Mrs. Sutton, in "Rejoice, greatly," Mr. Grayson, in "Thou shalt break them," and Mr. Bliss, in "Why do the nations?" Miss Ridgway's singing was also much admired. The choruses, were, on the whole, given with much point and precision; and the greatest credit is due to the conductor, Mr. Edwards, and to Herr Pettersson, the leader of the band, for the evident pains they have bestowed upon the Society.

SHEFFIELD.—On the 28th May, the members of the Sheffield Choral Union assembled at the Royal Mail, West Street, for the purpose of presenting to their Hon. Secretary, Mr. S. Barton, a beautifully illuminated address subscribed for by the members generally; and as a supplement thereto by Mr. and Mrs. House a splendidly bound copy of Handel's *Messiah*. The address, both as to coloring and appropriateness of design, being of a purely musical character, reflects the highest credit on the artist, Mr. Henry Fish. The copy of the *Messiah*, bound by House and Co., Watson Walk, is a masterpiece of bookbinding in the antique style; having, on the upper side, within a sunk panel, executed in oxidized silver, "The Adoration of the Magi;" whilst on the reverse side, is "The Descent from the Cross," the figures of which, surrounded by the elements of the Passion, stand out in bold relief. There was a numerous attendance of members. Mr. Shirley took the chair, and Mr. Pearce, the vice-chair. After supper, Mr. Shirley made the presentation; and, in so doing, remarked that Mr. Barton had been associated with the society since its formation, and had taken the greatest interest in its proceedings. Mr. Barton, in reply, thanked his friends for the honor they had done him, in presenting him with so rare a testimony of their regard.

SKELMORLIE.—A Service of sacred music was given in the parish church, on the 9th ult. Anthems and choruses were sung by the choir, accompanied on the organ by Mr. Charles Ferguson, the church organist; and vocal solos and organ performances agreeably varied the programme. The very finished singing of Dr. Blatherwick, from Garlochside, and Miss Stephen, of Glasgow, was a great feature in the performance. The organist had arranged for the organ, from the orchestral score, the opening movements of Mozart's *Twelfth Mass* for the occasion; and these, as well as the other organ selections were highly attractive. Another service is expected shortly.

SMETHWICK.—The Smethwick Choral Society held its first open Rehearsal, on Thursday, May 28th, in the Public Hall. The programme comprised the first and second parts of Haydn's *Creation*, and a miscellaneous selection, including Mendelssohn's four-part songs, "May Song," "The Morning Prayer," and "The Lark." The choruses in the *Creation*, as well as the part-songs, were given with commendable vigour and precision, considering

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the short time the Society has been in existence; and much credit is due to the members of the choir for their diligence, and to their talented conductor, Mr. A. J. Sutton, of Birmingham, for his skill and perseverance in training them to their present state of efficiency.

SWANSEA.—On Thursday evening, the 21st May, an Amateur Concert (assisted by Miss A. Edmonds) was given at the Music Hall, in aid of the funds of the Swansea Infirmary. The programme was well selected to meet the taste of a popular audience. The part-singing of the Swansea Harmonic Society was exceedingly good throughout the evening; and reflected the utmost credit upon their able instructor, M. Jules Allard. Several duets, quartets, and solos were given with much effect; and the Concert terminated with the National Anthem. Miss Ambrey and Mr. Clyma presided at the pianoforte.

ULVERSTONE.—It will be a source of regret to the parishioners to learn that R. Daniel, Esq., has felt it incumbent upon him to resign the position he has so long held of honorary organist at the Parish Church. Mr. Daniel was just about completing the thirty fourth year of his connection with the office; and when it is recollected that to his individual exertions chiefly, and to the liberality with which he has contributed out of his own private resources, the parish is indebted for the noble organ which now adorns the restored Church, his severance from it will be felt as all the more strange and painful. That this result should have arisen from personal disagreements is still more grieving when it is remembered how cordial and affectionate were the terms which existed between the late Canon Gwilym and Mr. Daniel. We hear that his place has already been filled by a young lady, a pupil of his own; though there is a strong hope that Mr. Daniel will resume the position he has so long filled with undoubted satisfaction and delight to the congregations which have worshipped in the Parish Church.

WINCHESTER.—The Church Choral Union lately held its second annual Festival at St. Cross Church, when the following choirs were present, numbering upwards of 280:—Fair Oak, Bishopstoke, Owslebury, Orington, Headbourne Worthy, St. Cross, Hursley, Botley, Crawley, Ampfield, Upham, Morestead, Twyford, (Winchester choirs) Training College, St. Thomas, St. Maurice, St. Bartholomew Hyde. The morning Service commenced at 11 o'clock; the Hursley choir, in their surplices, with the officiating clergy, entering the West door of the Church, singing the processional hymn, "The Strain Upraise." The Rev. C. E. Hey Troyte, and a Canon of the Cathedral, intoned the Services throughout both morning and evening. The *Venite* was given to a chant by Rev. C. J. Smyth, and the Psalms to chants by Cooke and Atkins. The *Te Deum* was sung to Dr. Kimbault's chant, and the *Benedictus* to a chant by Dr. Aldrich; the Anthem was "O, how amiable are Thy dwellings." The hymn before Sermon, "Jesus, our hope," Bedhead; and after the Sermon "O, happy retribution," Dr. Gauntlett. At the Evening Service, which commenced at 3 o'clock, the same processional hymn was used as at the Morning Service. The Anthem was "Teach me, O Lord," Attwood. The hymn before the Sermon was "The Lord, who left the Heavens;" and after the Sermon W. H. Monk's "Sweet Saviour, bless us ere we go." The whole of the Service and Anthems were sung most admirably, reflecting great credit on the choirs and their energetic choirmaster, Mr. Somerford, lay vicar of Winchester Cathedral; Dr. Arnold, organist of the Cathedral, conducted; and Mr. C. Gamblin presided at the organ.

WINDSOR.—A Concert was given by Mr. G. F. Dossiter, in the Langley Marsh School Room, on Friday, May 29th, (under the patronage of the Rev. W. D. Scoones) which proved a decided success. The vocalists were Miss Poole (of the London Concerts), Miss Hudson (organist of Horton), Master Frank Carr (of Leeds), Captain Vaughan (son of a late favourite English tenor),

and Mr. R. Ratcliffe (organist of Stanwell, Staines). Miss Lazarus, R.A.M., was the solo pianist; and Mr. J. P. Carr (of Leeds), accompanied the vocal music.

WISBECH.—The third annual festival of the Wisbech Choral Association was held in the Church of St. Peter and St. Paul, at Wisbech, on Wednesday afternoon, the 17th ult., and in point of musical excellence surpassed those which have preceded it. The choirs occupied the two chancels of the church, the principal chancel being insufficient to contain the large body of singers. The procession, which formed at the Vicarage, was received at the west door by the churchwardens, Mr. W. A. Stevens and Mr. W. A. Rust. It was headed by the Rev. Cooper Scott, and Rev. Morgan Brown. The choirs then followed, and lastly the clergymen. The total number of singers present was 236. The music performed on this occasion was that published for the present year by the Ely Diocesan Church Music Society. As the procession entered the church the processional hymn "Children of the heavenly King," was sung to a tune by the Rev. Dr. Dykes. The order of prayer was intoned by the Rev. F. Burgess, of Tydd St. Mary. The 89th psalm, appointed for the day, was given to a double chant by Lawes to the 36th verse, and the remainder to a double chant by R. Cooke. The Magnificat and Nunc Dimitris were sung to single chants. The Anthem was "O Lord, my God" (1st Kings viii 27) by the Rev. C. Malan, D.D., and the hymn before the sermon "Holy Spirit, Lord of Light," to a tune by S. Reay. After the Service a collection was made, which amounted to £10 2s.; Mr. Scott, the organist, meanwhile playing a beautiful Andante in G by Batiste, in excellent style. The service concluded with the hymn "Wake, wake, for night is flying," by Phillippe Nicolai. The Voluntary played by the organist while the congregation left was Wesley's brilliant "Offertoire in G." Great commendation is due to Mr. Scott, for the degree of precision the choirs have attained, and for the skill and vigour of the organ accompaniments.

WORKINGTON.—On Tuesday evening, the 9th ult., the members of the Philharmonic Association gave their third annual concert in the new Music Hall, lately erected by Mr. J. G. Smith and which, from its construction, is well adapted for music. The attendance was large, including nearly all the principal families of the town and neighbourhood. The programme comprised a selection of choruses, quartettes, &c. The following members took part in the performance:—Miss Bowman, Miss Ada Bowman, Miss Annie Bowman, Miss Peile, Miss Thornley, Miss Worman, Mr. W. Thompson (president), Mr. S. Bourne, Dr. Douglas, Rev. J. Pearson, Rev. J. Thornely, Messrs. Bell, Hobson, Walker, W. Thompson, and Valentine. The choruses were sung with great precision and effect; and the conductor, Mr. C. Oliver (organist of St. John's), had the satisfaction of receiving many hearty encores from a delighted audience. Dr. Douglas sang two solos (one composed by Mr. Oliver, the conductor), with much taste; and Miss Ada Bowman and Mr. Oliver's pianoforte pieces were well played, and highly appreciated. Before singing the National Anthem, Mr. Charles Litt, in a neat speech, proposed a vote of thanks to the performers, and to the conductor.

YARMOUTH.—Seldom has a Society established in this town shown such rapid progress, or exhibited such satisfactory results within a brief period of its inauguration, as have been displayed by the Yarmouth Musical Society. Excellent as was the first concert of the Society, held in February last, we have no hesitation in giving the preference to the second, which took place on Thursday evening the 28th May. There was a large, though not very full, attendance. The new and spacious Drill-hall was well arranged, and beautifully fitted up. Mr. Stonex acted as conductor, and Mr. R. Tunbridge presided at the pianoforte. The programme consisted of two parts, "Spring" and "Autumn," from Haydn's "Seasons," and a miscellaneous selection. In the first portion of the enter-

tainment, we may observe, that the part songs, "Old May Day," and "Awake, awake," were most effectively rendered. There were also several songs which were most favourably received. With regard to the "Seasons," we may justly remark, that the precision with which it was performed, and the extreme delicacy and taste shown by Madame Talbot-Cherer and Messrs. Perren and Farquharson, in their respective characters, gave the most unqualified satisfaction. The Choruses—so frequently the weak point with amateurs—were magnificently sung. The hunting chorus, "Hark, hark, the Mountains!" was received with such spontaneous plaudits, that it was repeated, to the infinite gratification of the assembly; while the Vintagers' chorus, "Joyful, joyful," narrowly escaped a similar compliment.

YEOVIL.—Mr. Loaring gave a vocal and instrumental Concert at the Town Hall, on Wednesday evening, the 27th May. The band, consisting of upwards of twenty performers, played the Overtures to *La Clemenzi di Tito*, *Semiramide*, *La Dame Blanche*, and *Il Barbiere di Siviglia*. The principal vocalists were Mr. Gallimore and Mr. Pescud, and the solo instrumentalists, Mr. Rumsey (violin), Dr. Walter (flute), and Rev. G. J. Blomfield (cornet). The selection and performance of the music gave the greatest satisfaction.

ORGAN APPOINTMENTS, &c.—Herr Waldemar Malmène, Mus. Fac., Cantab, formerly of Londonderry, Ireland, has been appointed Organist and Choirmaster to St. Mark's Church, Augusta, Maine, U.S.—Mr. B. Filston to St. Mark's, Liverpool.—Mr. R. S. Spencer, to Christ Church, Consett.—Mr. Josiah J. Baldock, to Warwick Gardens' Chapel, Kensington.—Mr. G. H. Sutcliffe, to All Saints' Church, Binfield, Bracknell.—Mr. Brook Sampson, to be Organist and Choirmaster of the Parish Church, Kettering, Northants.

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